

# U&Ic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Œ \$ % £ ! ? ( ) [ ]

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The Brilliance of Black & White







**1922** The typographic community lost one of its best friends on July 16, 1991, when Aaron Burns died of an illness related to AIDS contracted from an HIV-infected blood transfusion received during open heart surgery nine years ago.

Aaron was a graphic designer of impeccable taste, a world renowned typographer, and the inspirer and builder of International Typeface Corporation.

Aaron could be remembered for these and his many other accomplishments. He should be remembered for the vital role he played in creating a rewarding and meaningful environment for the practitioners of our craft. He loved type, respected its beauty, understood its power, and was keenly aware of the investment of effort and talent that is essential to the development of each new typeface design.

Aaron Burns dedicated his career to the typographic arts. His ceaseless mission was to improve the quality of typographic communication and to provide graphic designers with a rich palette of typefaces from which to choose. He was a moving force in the New York Type Directors Club, The Art Directors Club of New York, the American Institute of Graphic Arts, and The Association Typographique Internationale (A.Typ.I.).

In 1983 he was inducted into the Art Directors Club Hall of Fame. In 1985 he was appointed lifetime honorary vice president of A.Typ.I. Also in 1985, the Type Directors Club presented him with its medal of typographic excellence. The honors these



Greg Cranna

institutions bestowed upon Aaron speak for their regard for his spirit, dedication and commitment to our craft.

Aaron was also an educator of the highest order. He taught at Pratt Institute in New York, **BURNS**

participated in countless lecture series, and conceived and organized several world typographic seminars. Perhaps more than any other person in the history of our craft, Aaron constantly encouraged and nurtured

**AARON** new typeface designs. Many type designers and hundreds of typefaces would not have the success they now enjoy were it not for Aaron Burns.

In many ways Aaron Burns was a dreamer. He dreamed of a rich and rewarding typographic world. He dreamed of an environment in which typefaces and typeface designers were free from unethical practices. He dreamed of a world where everyone could communicate efficiently, and beautifully, with type.

ITC was Aaron Burns' dream come true. He founded ITC on the premise that type designers were entitled to the best opportunity to display their work and that they should have fair and just compensation for their efforts. ITC's success is, in a large part, due to Aaron's uncompromising dedication to excellence, his unerring sense of ethic, and his commitment to provide a meaningful educational resource to the graphics community.

Aaron Burns invested heavily in our industry, and we are the richer for it. **1991**



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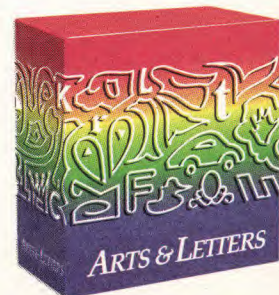
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MAINSHEET  


*All you need is a little imagination, and your newsletter can be a tremendously effective communications vehicle. The masthead for this one started with the publication's name set in Bordeaux, one of the 85 Arts & Letters fonts. The type was warped and a linear fill added for effect. The letter S was altered using the freeform editing tool. A drop shadow and style line were added, along with a clip-art image of a dolphin. The masthead was completed by enclosing the club name. Arts & Letters products are published by*

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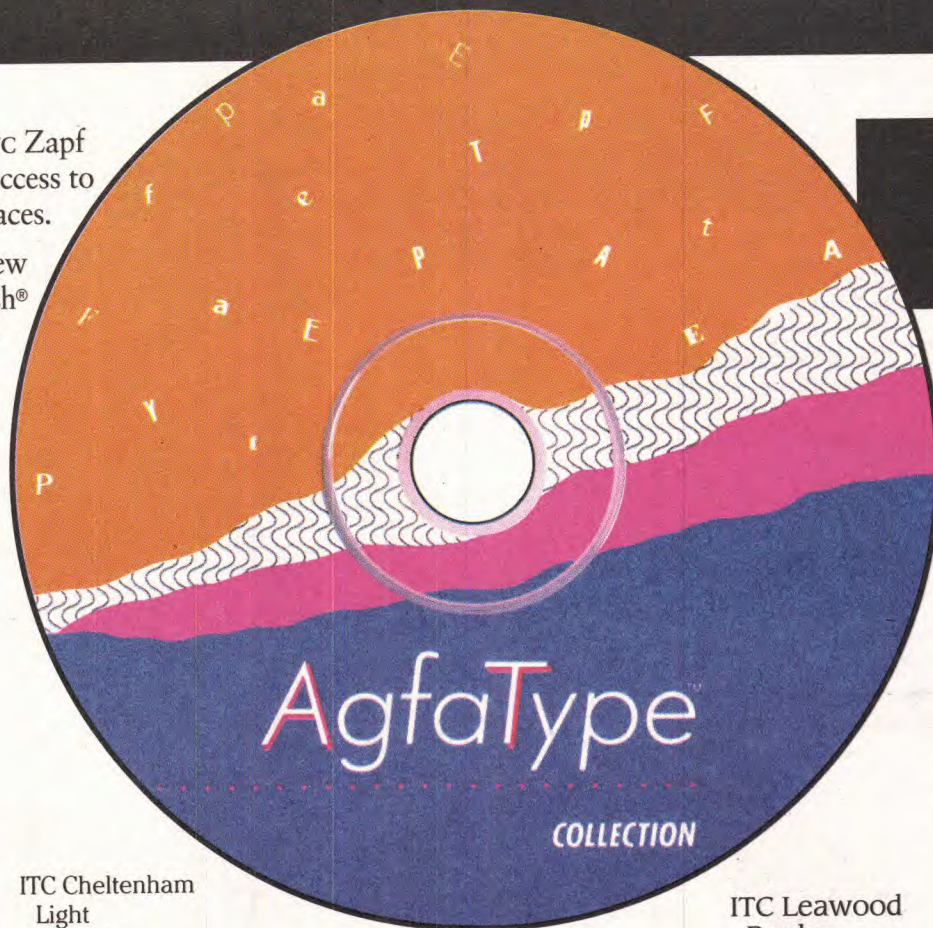


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Pi and Symbol Fonts .....	145	19	19
TrueType Fonts .....	Yes	No	No
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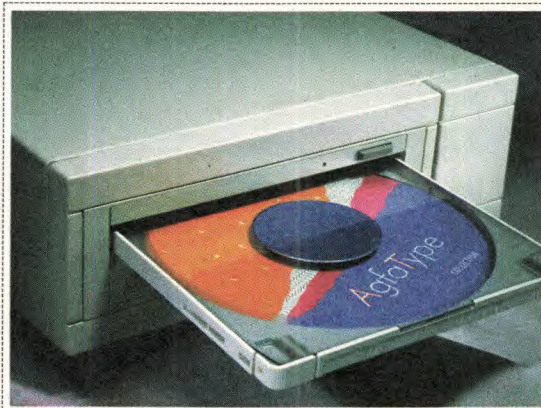
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Continuing through September 17th

TDC 37—The 37th Annual

## TYPOGRAPHIC DESIGN COMPETITION

Sponsored by the Type Directors Club

October 1—November 26

DAN REISINGER: FROM ALEPH TO Z

**From** Aleph: the first letter of  
the Hebrew alphabet.

Z: the last letter of the Latin alphabet. Thus,



From Aleph to Z is a most appropriate name for an exhibition looking at the work of a graphic designer known for his multi-lingual corporate identity programs as well as for posters, calendars, environmental graphics and sculpture created for his clients throughout Israel, Europe and the United States. ¶ Dan Reisinger emigrated to near Tel Aviv from his native Yugoslavia in 1949. He sees himself as having participated in the building of Israel by working to create a visual identity and spirit for the new country. A partial list of his Israeli clients includes El Al Airlines, the Israeli Post Office, the Habimah National Theatre, the Bank of Israel and Yad Vashem (Israel's monument to the six million people who lost their lives during the Holocaust). ¶ Among his European and American clients are Continental Pharmaceutical Company (Brussels), the British Postal Service, New York City's Museum of Modern Art, Bloomingdale's, and the Children's Museum in Chicago. ¶ Mr.

**2** Reisinger views his challenge as  
melding client need and experimen-  
tal graphics with humanistic vision.

**Z**

December 10, 1991—January 23, 1992

## RECYCLE!

The Seventh Annual Herb Lubalin International Student Design Competition. ¶ Recycle! challenges us to examine and modify our consumption and recycling practices. In this year's Herb Lubalin International Student Design Competition, students from around the world were invited to create public awareness campaign pieces that would promote recycling efforts in their communities.

Open Monday—Friday

Hours: Noon—5:00 p.m., Tuesday until 8:00 p.m.

(Closed September 2, 9, October 14, December 24, 25, 31, 1991  
and January 1 and 21, 1992.) Admission: Free

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International Typeface Corporation thanks Harold Burch and Woody Pirtle, along with Christina Freyss and Elaine Petschek of Pentagram Design for the design of this issue of *U&Ic*.

*International Typeface Corporation*

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BPA MAGAZINE AUDIT APPLIED FOR JULY 1990.

PHOTOTYPESET  FOR QUALITY



## LETTER P

Jargon is usually an outgrowth of technology. Sometimes this jargon, if the technology is around long enough, becomes part of our daily language.

"Zipper" was first used by B.F. Goodrich as the name for overshoes which had a new fastener. "Laser" is an abbreviation for Light Amplification by Stimulated Emissions of Radiation. And denim "jeans" got their name from Gene Fustian, who invented the heavy cotton cloth used to make them.

Perhaps jargon was one of the reasons the Phoenicians developed their own alphabet. They lived in a more complicated world than the Egyptians who preceded them, a world filled with more technology—and perhaps more jargon. The words of the Phoenicians would then be difficult to present in the pictorial manner of the Egyptians. For example, in ancient Egypt a warrior could be represented by the

picture of a man and a weapon, but how would a merchant or a money lender be represented?

To solve this problem, the Phoenicians developed a modified picture alphabet around 1300 B.C. In the new Phoenician alphabet the picture was used, not as a representation of the actual thing, but for one of the sounds in the word.

The letter P is a perfect example. In Egyptian hieroglyphics the drawing of a mouth would have meant just that, a mouth, or perhaps someone talking. In the Phoenician alphabet the symbol of a mouth represented the sound of its common Phoenician name: pe.

The Phoenician P actually had two forms. One was a rounded  $\gamma$  shape that looked a little like an upside down J, and the other a more angular  $\Gamma$  form derived from an earlier Sumerian symbol. The Greeks borrowed the sign from the Phoenicians, but here things get a little confusing. What looks like our P in the Greek language was their sound for R, while the P sound was represented by a more geometric, though asymmetrical,  $\Pi$  shape. This character was then further modified, and as the Greeks were

compelled to do, made symmetrical. The final outcome was the  $\Pi$  sign they called pi.

The Romans inherited their more rounded P through the Etruscans. This  $\sphericalangle$  character looked very much like the earlier Phoenician sign. In time, the Romans turned the letter around and in the process almost completed the loop to make the monumental P, which is the prototype of all forms of our letter.

Although not used nearly as much as the E, the most common letter in our alphabet, the P is, nonetheless, very important to the English language. Nearly 10% of all our words begin with the letter P, which places it third, behind the S and C, for frequency of word beginnings.

*The P is a narrow letter and superficially resembles a B or R. It is not, however, just an unfinished version of these characters. The loop of the P should swing lower, round slightly to the left, and (in many versions) begin to rise a little as it nears the main stroke. In the classic Roman version the loop of the P does not quite close. The stroke which describes it ends in a point just before it reaches the vertical stem.*

*In some alphabets, such as Bodoni and ITC Century, the lower portion of the loop connects with the main stem on a strict horizontal axis. In others, like ITC Korinna or Hobo, it may even continue on a downward curve. The P is an elegant character that, no matter how its loop is structured, must be drawn carefully to ensure its optical stability and balance.*

Allan Haley





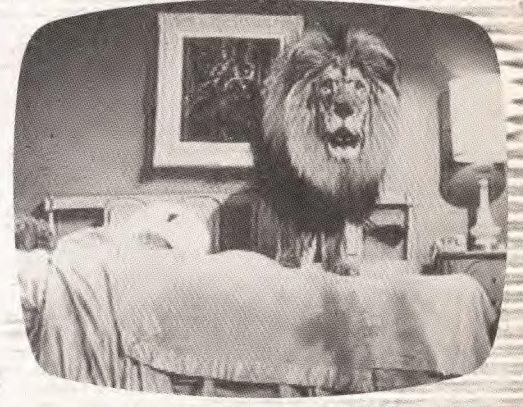
# "THERE IS A FIFTH DIMENSION BEYOND THAT WHICH

At 10:00 P.M. on October 2, 1959, millions of CBS viewers saw the first episode of what would become a weekly habit. It began with a surrealistic landscape on the black a



# SPACE AND AS TIMELESS AS INFINITY. IT IS THE MID

the music rose to a crescendo as the title shattered and the surreal landscape dissolved into a real image, at which point the story began. On this special night the premiere f



# SCIENCE AND SUPERSTITION. AND IT LIES BETWEEN

end of the world. This archetypal first *Twilight Zone* episode established the theme for many others during the subsequent five years: disorientation, isolation, catacly



# KNOWLEDGE. THIS IS THE DIMENSION OF IMAGINATION

the imagination—once free from the spell, life returns to normal. For this writer, a nine-year-old in 1959, whose fears were formed by the cold war and the specter of the ato



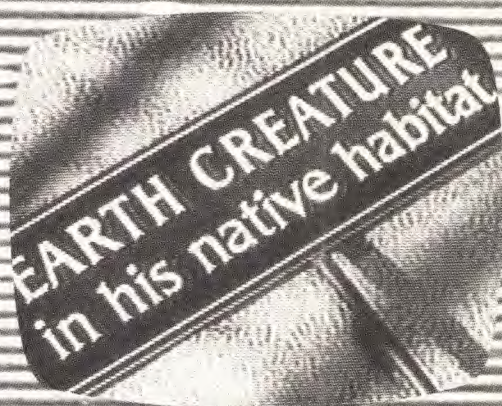
IS KNOWN TO MAN. IT IS A DIMENSION AS VAST AS

white screen, over which played a haunting theme, as a deep voice—both knowing and controlling—spoke this famous preface. On the cue—"The Twilight Zone"—



LEGROUND BETWEEN LIGHT AND SHADOW. BETWEEN

our teleplay, "Where Is Everybody?" is about an amnesiac who finds himself completely alone in a mysteriously abandoned small town and equates his loss of identity with the



THE PIT OF MAN'S FEARS AND THE SUMMIT OF HIS

Ultimately resolved by a curious kind of redemption. Serling's teleplays almost always ended in a catharsis that came from the realization that this was only a figment of



IT IS AN AREA WHICH WE CALL THE TWILIGHT ZONE."

omb, Rod Serling's *The Twilight Zone* was both terrifying and reaffirming. Terrifying because *The Twilight Zone* tapped into the ambient nightmares—among them total ►



O D E T O

The  
TWILIGHT  
ZONE™

BY STEVEN HELLER





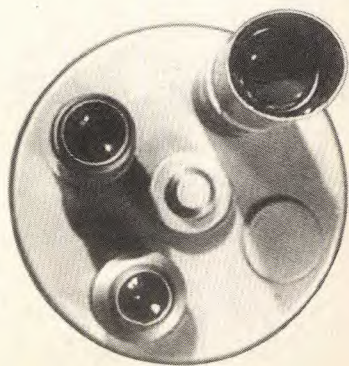
...bizarre, but believable." and superstition, which Serling wrote in the premiere ad is that lies between science and superstitious, which Serling captures moments and reconfigures them into a book with its own integrity. For the fan it enhances appreciation, but for those who have never seen *The Twilight Zone* in its original form it is a key to the land that lies between science and superstition, which Serling wrote in the premiere ad is "...bizarre, but believable."

helplessness in the face of Armageddon. But uniquely reaffirming, because, despite the terror of the times, these tales were not the way things would necessarily be. Yet, even if they were, the endings of *The Twilight Zone* episodes weren't all that horrific, as in the story "Two," when actors Charles Bronson and Elizabeth Montgomery, as Adam and Eve, the two last enemy soldiers on a planet ravaged by atomic war, reconcile their mistrust and walk off together into a post-nuclear Garden of Eden. Or the one in which Fritz Weaver, a rocket scientist, who believes that all-out war is imminent, decides to transport his family and neighbors to a safe planet whose life supports are similar to their own—the planet Earth.

But *The Twilight Zone* was more than just riveting television drama. For those weaned on TV, it provided metaphors of a trying epoch. Serling was more than just a master storyteller, he was a commentator, satirist, and sage who produced some of the most memorable images on the small screen. If anyone would doubt this claim they have only to watch episodes of *The Twilight Zone* currently available on video tapes, or for incisive documentation read and scan Arlen Schumer's *Visions from*



*the Twilight Zone* (Chronicle Books, 1991). Rather than a conventional linear history, Schumer has collected the most indelible *Twilight Zone* imagery into an artist's book which involves not only sight and sound, but also the mind, through interpretive visual juxtapositions expanding upon the perceptual range of Serling's remarkable vision. A passionate aficionado and skillful designer, Schumer has edited the *Twilight Zone*'s most recurring themes together in a visual narrative of image and word. A montage of symbols and phrases vividly evidences Serling's uncompromising, polemical stand against human folly and ignorance. This is further exemplified by Schumer's frame-by-frame reprint, complete with dialogue, of Serling's most memorable episode, "The Eye of the Beholder." Originally telecast in 1960, this is the story of a desperate woman awaiting the results



of radical plastic surgery to repair her unsightly and, as the reader learns, nonconformist, physical appearance. If the operation fails it means exile, or worse. Never have live action images—especially shot off a television screen—translated into print with such drama as the sequence builds to the moment when she and her doctors realize the operation was a total failure, and finally to the redemptive moment typical of all Serling's work. Serling's moralizing appears heavy-handed in print, but excusable: for anyone to attempt social commentary on commercial television in 1960 was a decisive feat of will and purpose. *Visions from the Twilight Zone* attests to another of Serling's stunning accomplishments, a complete visual mastery of the small screen. Not only do the various title sequences flawlessly establish mood, but key scenes in each episode are graphic icons with the strength and integrity to stand alone while still keeping the semblance of the story intact. *The Twilight Zone* is a masterpiece of scenic economy, combining the requisites of theater with the conventions of film. Rather than rely on action or special effects, *The Twilight Zone* focuses on human emotion, allowing





ALL CAPS:  
A TYPOGRAPHIC  
OXY-  
MORON

IF THERE WERE A TEN COMMANDMENTS OF TYPOGRAPHY, "THOU SHALT NOT SET IN ALL CAPS" WOULD BE THE FIRST. AND IF THERE WERE A TYPOGRAPHIC HEAVEN AND HELL, SOME OF US WOULD BE IN A GOOD DEAL OF TROUBLE AS A CONSEQUENCE OF VIOLATING THAT FIRST COMMANDMENT.



THERE IS HARDLY EVER A GOOD REASON TO SET ALL-CAP TYPOGRAPHY. AND THERE ARE MANY REASONS WHY ALL CAPS MAKES FOR BAD TYPOGRAPHY. SO WHY IS THERE SO MUCH OF IT BEING SET? THE TYPOGRAPHIC NEOPHYTE'S REASONS FOR USING A LOT OF CAPS PROBABLY STEMS FROM A SIMPLE LACK OF TYPOGRAPHIC TRAINING—AND TOO MUCH OF THE TYPEWRITER'S INFLUENCE. BEFORE MANY GRAPHIC COMMUNICATORS WERE EXPOSED TO THE TYPOGRAPHIC BENEFITS OF DESKTOP PUBLISHING THE ONLY WAY THEY COULD MAKE A PART OF THE TEXT OR A HEADLINE STAND OUT WAS TO UNDERLINE IT OR SET IT IN ALL CAPS. IT'S MORE DIFFICULT TO FIGURE WHY SO MANY TRAINED GRAPHIC DESIGNERS INSIST ON SPECIFYING AND SETTING ALL-CAP HEADLINES. MY GUESS IS THAT WE SEE SO MUCH ALL-CAP TYPOGRAPHY FROM ACCOMPLISHED GRAPHIC DESIGNERS FOR ANY OF THREE REASONS. FIRST—OUT OF THE SAME MOTIVATION THAT A NEOPHYTE MIGHT USE ALL CAPS—BECAUSE THEY ARE BIGGER THAN THE LOWERCASE LETTERS, AND LOGIC SUGGESTS THAT THEY WILL STAND OUT MORE THAN THEIR SMALLER BROTHERS AND SISTERS. THE SECOND REASON COULD BE BASED ON THE DESIGNER'S NEED FOR ORDER AND SIMPLICITY. (HEADLINES, SUB-HEADS, AND OTHER GRAPHIC ROAD SIGNS, ARE EASIER TO LAY OUT AS SIMPLE RECTANGULAR BLOCKS OF COPY.) AND FINALLY, IT MAY BE THAT SOPHISTICATED GRAPHIC DESIGNERS KNOW BETTER THAN TO SET IN ALL CAPS, BUT THEY THINK THAT MOST READERS DON'T; SO THEY CREATE ALL-CAP HEADLINES BECAUSE THEY BELIEVE THAT READERS WILL RELATE TO THEM BETTER.

ALL THREE REASONS ARE WRONG. THE OBJECTIVE OF TEXT TYPOGRAPHY IS TO PROVIDE QUICK AND EASY COMMUNICATION; DISPLAY HEADLINES ARE SUPPOSED TO ATTRACT THE READER'S ATTENTION AND ENCOURAGE READING OF THE ACCOMPANYING COPY; SUBHEADS ARE INTENDED TO PROVIDE EASILY RECOGNIZABLE TYPOGRAPHIC ROAD SIGNS. THE PROBLEM WITH WORDS SET IN ALL CAPITALS IS THAT, FOR MANY REASONS, THEY DO NOT ADEQUATELY MEET ANY OF THESE OBJECTIVES.

THE OBVIOUS REASON FOR USING LOWERCASE LETTERS IS THAT READERS ARE SO AT HOME WITH READING THEM. OVER 95 PERCENT OF THE TEXT COMPOSITION WE ARE EXPOSED TO IS SET IN LOWERCASE LETTERS. STUDIES OVER THE YEARS HAVE SHOWN THAT READERS ARE, AS A RESULT, MUCH MORE COMFORTABLE READING LOWERCASE THAN ALL-CAP COMPOSITION. STUDIES HAVE ALSO PROVED THAT THE VARYING HEIGHTS OF THE DIFFERENT LOWERCASE CHARACTERS (X-HEIGHT CHARACTERS, ASCENDERS, DESCENDERS) WHEN COMBINED TO FORM A WORD, CREATE AN OUTLINE SHAPE WHICH IS STORED IN THE READER'S MIND. THIS WORD SHAPE THEN BECOMES AN AID TO RECOGNITION WHEN THE WORD IS SEEN AGAIN. BECAUSE OF THIS RECALL FACTOR, WORDS COMPOSED OF LOWERCASE CHARACTERS CAN BE READ MUCH FASTER THAN

words set in all capitals. All-cap typography creates only a rectangle as a visual identifier. The ideal reading process functions when the eye is able to quickly scan across a line of copy, grasping groups of three or four words at a time, then jumps to another set of words, and then to another. The separate stops, or fixational pauses, are called "saccadic pauses," and take about 1/4 second each. Words set in lowercase allow this normal reading process to take place. Words set in all caps, on the other hand, force the reader to read individual letters, mentally combine the letters into words, and the words into phrases and sentences. The result is at least a ten to 25 percent slowdown in reading speed and comprehension. Lowercase typography also saves space as compared to words set in all caps—up to 35 percent more space. As a result not only is space utilized more efficiently but, more importantly, fewer movements are made by the eye to perceive the same amount of information. Again, lowercase copy is read more quickly and reader comprehension is improved over all cap composition. Capital letters evolved out of a long tradition of carefully drawn symbols. The culmination of this evolutionary process is best

expressed in the exquisitely constructed Roman monumental letters like those inscribed on the Trajan Column. Lowercase letters, on the other hand, grew out of the fluidity and spontaneity of handwriting. As a result they have more homogeneous shapes enabling consistent inter-character spacing relationships ("even color" to typophiles). This is true even for reasonably tight letter spacing. Uneven letter spacing, and as a result, uneven color, is much more likely to occur with words set in all capitals. Lowercase letters are also easier to recognize than capitals. They have clearer definition in terms of variation in shape and size. Their bowls, loops, ascenders, descenders, and diversity of strokes make them more legible letterforms than capitals. One of the few cases in which all-cap words can be easier to read than words set in lowercase, is when the combination of several similar lowercase letter shapes impedes normal reading. The word "hillbilly," for instance, is not as easily read when set in lowercase. Nor for that matter is the word "illegibility." Switching to all capitals can remedy such an uncommon situation. Sometimes the layout of a particular piece of graphic communication may dictate all caps rather than lowercase type. There are times when all-cap headlines or subheads are, graphically, the right thing to do. Design may take some precedence over the "rules" of communication; or you may not be able to convince your editor, boss, client, or senior art director, that lowercase is a better idea. In these instances, words and lines of all-cap words should be held to a minimum. More than four or five words on a line and more than just a couple of lines of all caps become difficult to read. To give importance to a headline, to make a subhead stand out, or to emphasize a point, set the important words in a larger point size or in a **bolder** or *italic* type, but, for the most part, steer clear of words in CAPITAL LETTERS; they accomplish very little.

—Allan Haley



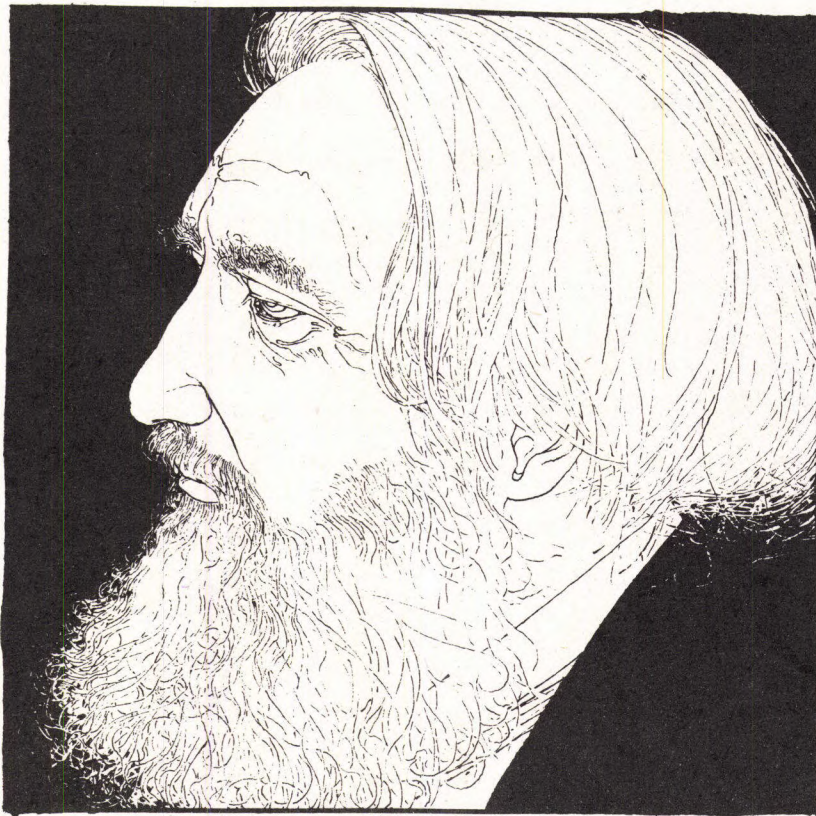
*These days few things are simply black and white. With the notable exceptions*

*of dress for priests and under-30-year-old graphic designers, bright color is*

*the dominant fashion statement of the decade—not just in dress but in editorial*

LINEAR MAN

*and graphic design too. In a world in which color predominates, black and white*



Turgenev

*can be considered anachronistic. Yet some artists truly see the world essentially*

*in black and white. Are they, too, anachronisms? Will they be condemned*

BY STEVEN HELLER

*to limbo until fashion turns again? Most creative people learn to overcome such*

*obstacles. Some succeed in spite of them. The following is a case in point.*









George Sand

For portraits, however, reference is a must,

but not in any conventional sense. "Sometimes it's

important just to stare at good photographs.



Fidel Castro

But I prefer a chiaroscuro photo because it makes copying harder to do.

In fact, I prefer more than one photograph because I get more confused.

You see magic sometimes comes from confusion. And I ultimately

rationalize my pictures from incomplete data."

Johnson routinely follows a rather simple method. For most of his pictures he avoids reference in favor of imagination. Indeed his intense detailing is evidence of a compulsive personality.



Rembrandt van Rijn



James Joyce



Exquisite black lines seem to flow effortlessly from David Johnson's pen, but the results are not effortless. His drawings, particularly the portraits (over 1000 of them), are intricate but not ornate; detailed but not superfluous. Johnson, who just turned 40, has been drawing in line since he was a high school student in New Canaan, Connecticut. He intended to pursue art in college, but was derailed when early on he entered the fast path of illustration. Actually, that he succeeded was quite a miracle since his early drawings were rendered with the sharpest lead pencil on the smoothest rag bond, yet the line was so light as to challenge reproduction. Johnson was not intentionally being defiant, it was due to his truncated education that the requisites of commercial illustration were never acquired.

The early drawings were fanciful doodles—but what brilliant doodles they were. The product of pure imagination, his vignettes were meaningfully cluttered and unconventionally composed. Figures sat or stood at awkward, but curiously credible, angles on skewed perspectives. At first glance, his figures seemed to defy gravity, but with a second look, clearly each figure was compellingly positioned to accentuate some remarkable gestural quality. So eloquent was his line and so alluring his image that Johnson's naïf work revealed innate skills and understanding.

Thousands of pictures later, Johnson now makes linear magic with a \$1.29 Faber-Castell Uniball pen. "The flow of line is consistent," he says, "and when it's empty I just throw it out." About his continued preference for drawing over other forms he admits, "I'm like a football player who plays basketball during off season, I paint at home but not in public. Paint moves around too much and therefore I feel lost in it, but with drawing I know exactly where I am." And about his purely linear approach, he continues, "In all these years I've never been able to figure out how to use tone. Maybe it's a learning disability."

Johnson routinely follows a rather simple method. For most of his pictures he avoids reference in favor of imagination. Indeed his intense detailing (witness his obsession with folds and creases) is evidence of a compulsive personality. For portraits, however, reference is a must; but not in any conventional sense. "Sometimes it's important just to stare at good photographs," he says, "about absorbing the

necessary physical data." "But I prefer a chiaroscuro photo because it makes direct copying harder to do. In fact, I prefer more than one photograph because I get more confused. You see magic sometimes comes from this kind of confusion. And I ultimately rationalize my pictures from incomplete data."

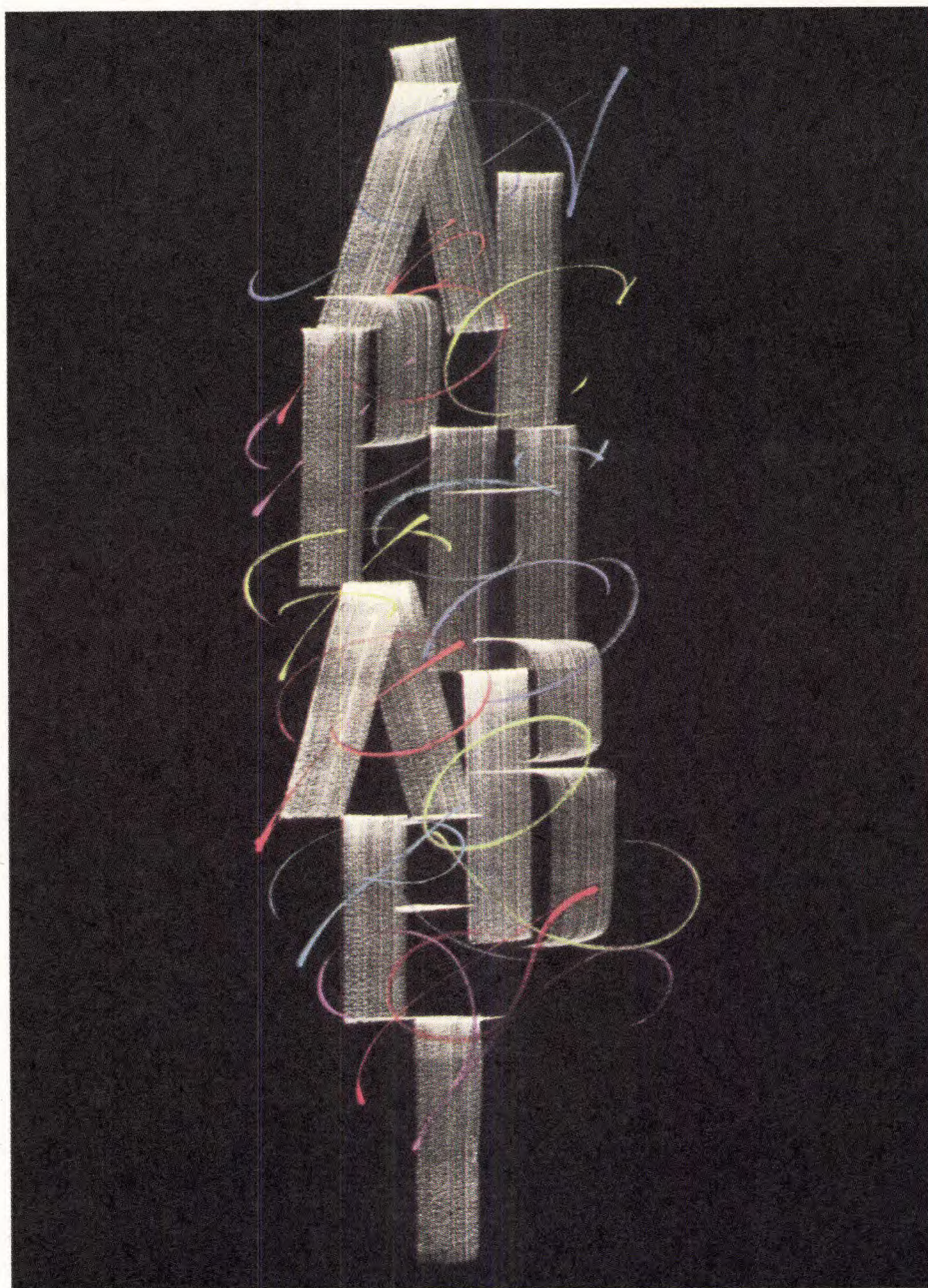
Incomplete perhaps, but Johnson has mastered the art of economical, linear portraiture. Eliminating all tone, he washes out a subject's face, thus forcing the line to do most of the work and the viewer to do the rest. These black and white portraits are not always easily recognizable, though sometimes it quite deliberately forces the viewer to interact and fill in some of the perceptual gaps.

Johnson recently took a hiatus from portraiture that allowed him to complete the 230 drawings needed for the forthcoming *The Boy Who Drew Cats*, his second video and print storybook for Rabbit Ears Productions. Given the economical complexity of his works, finishing the drawings in less than a year is actually a major feat. Given that these basically black and white images have been colorized by Johnson might one anticipate his metamorphosis into a color artist? "Not likely," says Johnson, for a black and white artist is exactly what he wants to be.

Steven Heller, a senior art director of the New York Times, is co-author of *Graphic Wit: The Art of Humor in Design* (Watson-Guptill, Fall 1991).



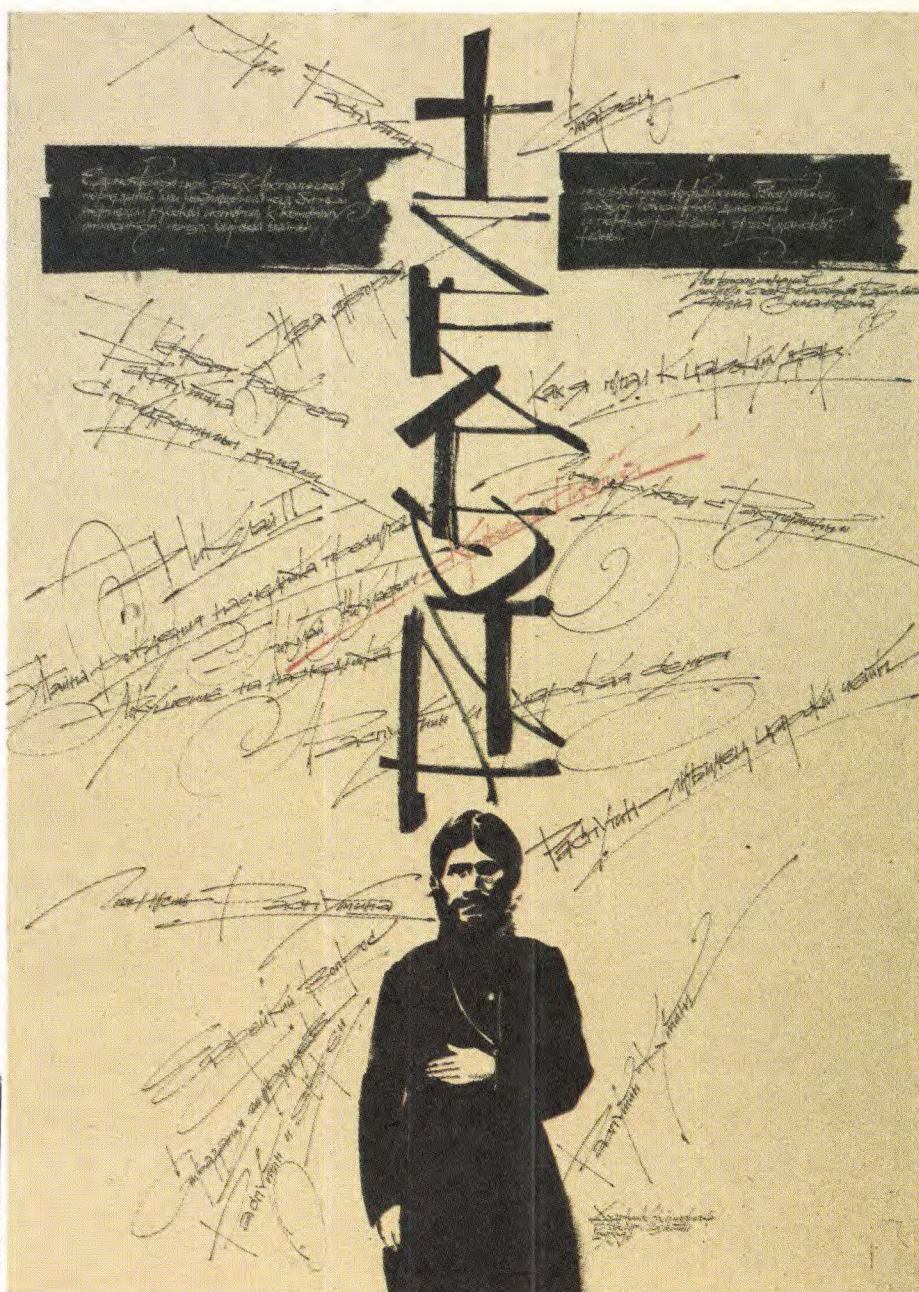




Eliza Schulte. "Alphabet 102"

On Monday November 5, 1990 at the Central Artists' House in Moscow, an exhibition of calligraphy opened; "Calligraphia USA/USSR" was the culmination of years of planning and organizing. International Typeface Corporation and the Artists Union of the USSR worked jointly to present selected calligraphic work from the United States and the USSR. ★ This exhibition grew out of a conversation between Maxim Zukov, a Soviet designer working for the United Nations, and Lili Wronker, an American calligrapher. They envisioned a calligraphic exchange exhibition featuring work from both countries, and together they proposed that ITC organize an open invitation for American entries, while the Artists Union in the





Victor Maitin, "Rasputin"

USSR would invite submissions of Soviet work. ★ In the United States, 72 pieces were selected from 600 entries. In the USSR, 78 artists working in calligraphy were asked to submit pieces and 104 works were chosen from over 500 entries. ★ "Calligraphia USA/USSR" in Moscow reflected much hard work and delicate international cooperation, but ultimately this exhibition captured and richly expressed a love of calligraphy in all its versatility. ★ From my perspective as one of the American delegation (along with Laurie Burns of ITC, chairperson of the American competition, and Larry Brady, one of the judges and an exhibiting calligrapher), it was intriguing to view the work of American and Soviet artists and see the similarities and the





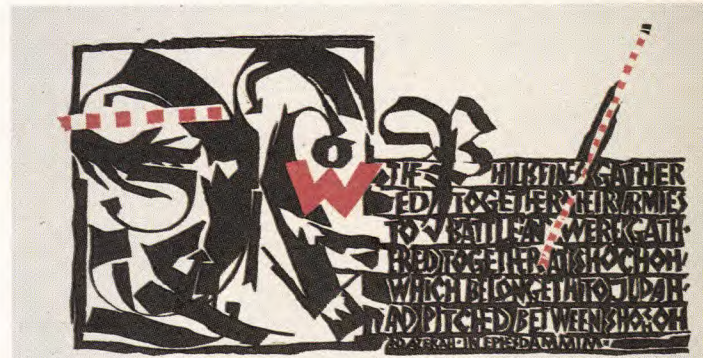
differences among them. ✪ Since the exhibition was held in a large, stark room at the Central Artists' House with yellow-white walls and an unvarnished, wooden floor, the work appears all the more dramatic. Some personal observations on the exhibition have to do with contrasts between the work as a metaphor for the differences in the societies in which they were created. ✪ Although the subject matter of the Soviet and American calligraphic works is often similar, as demonstrated by some of the pieces seen on these pages, the techniques used in their creation and the thought processes behind them imply significant disparities. ✪ For example, the work from the United States tends to appear very competent and efficient. Much of the work is formal and staid. By contrast, the Soviet work sometimes seems more rambunctious and less polished, but it also displays more energy and ebullience. In fact, the initial reaction to the Soviet work by the American delegation was that some of the work was most certainly art, but, strictly speaking, was it calligraphy? ✪ The contrast in the selections from both nations could symbolize the cultural differences between these countries. The American calligraphy seemed rooted in the Western tradition of calligraphy as the art of beautiful writing. The work gave the impression that American calligraphers are calligraphers even when presenting artful renderings of letterforms and calligraphic elements within a graphics context. Their focus is on rendering letters by hand as the specialty or focal point of the work. There was a consistency in the repetition of the calligraphic elements, and there was a sophistication in the rhythm of both color and line. ✪ The American work was intellectually very strong. By contrast, the Soviet work was more gregarious, and essentially more emotional, and, in context of that great hall, more powerful. ✪ Often the Soviet pieces were less technically proficient and the work as a whole seemed more patchy than the collected American pieces, but it projected great energy and captured the sensation of that moment in time



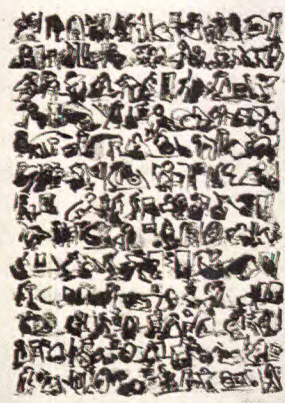
Rose Folsom, "Fandance"



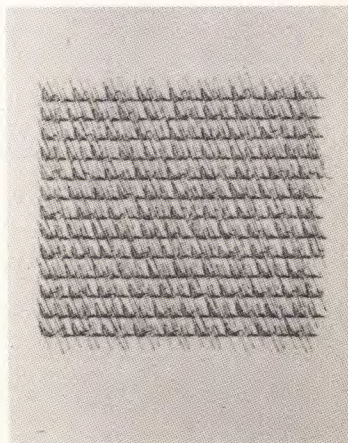
Evgeni Yakovlev, "Glasnost, Perestroika, Pluralism"



Arne Wolf, "David and Goliath" (one of two)



Brookes Byrd, "Figure Writing #17"



Ruslan Nayden, "Autographs-1"



in the Soviet Union when all things seemed possible. ★ The American work in general reflects the American ethic—formal, safe, comfortable, secure and very definite. The Soviet work, for the most part is more experimental, energetic and

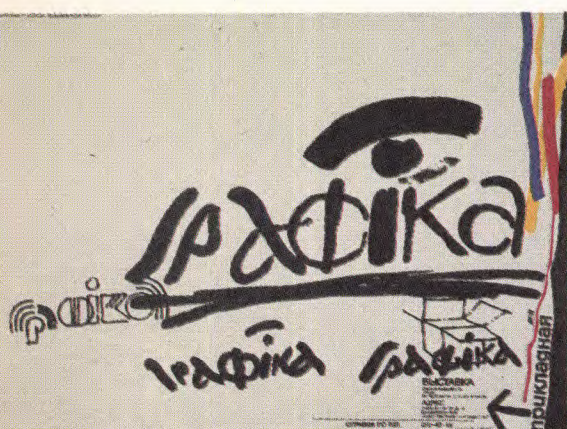
artistic. It reflects the transitions which were then occurring within the Soviet Union, commercialism as Americans know it had not yet greatly influenced these artists. Perhaps the key reason for this attitude toward the craft of calligraphy is that it is born of the warm-natured, slightly irascible and overtly emotional character of so many of Soviet people, particularly the artists whom we met during our stay in Moscow. ★ Beyond the walls of the exhibition hall the reality of the dramatic changes in that society reinforced the dynamics in the art. Moscow last November was a city where food was scarce if paid for in rubles, but readily available if paid for in dollars. It was a city where all things now seemed possible with a direction toward a free economy, a free trade, and new opportunities for the Soviets. It also seemed clear that for these new freedoms to take hold the people would have to tolerate considerable future economic hardships. ★ My lasting impression of "Calligraphia USA/USSR" was of standing in that big, yellow-white room in Moscow on a frigid day last November surrounded by calligraphic images from two very different societies brought together in the spirit of perestroika. Two cultures and two nations contrasted and complemented each other through their art, reflecting all their differences, and yet at the same time their many similarities. ★ "Calligraphia USA/USSR" will be on exhibition in the United States after its tour of the USSR. Information is available from Sharon Fuller, Public Relations Coordinator, International Typeface Corporation, 866 Second Avenue, New York, NY 10017. ★★☆☆



Lynn Broide, "Ora V'Simcha"



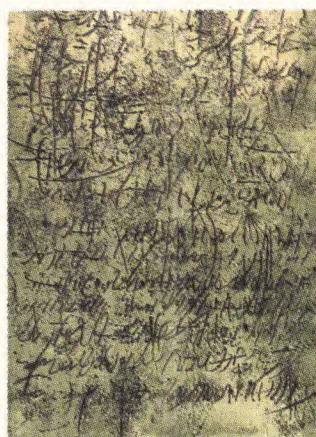
Vladimir Levinson, "Only Sea and Sky"



Alexander Kusnetsov, "Graphics" (exhibition poster)



Carl E. Kurtz, "Richard A. Matthews Memorial #17"



Marina Kastalskaya, "Letter About Lemoncolor Sunset"

Mark Batty is president and CEO of International Typeface Corporation. The "Calligraphia USA/USSR" catalog is available for 10 dollars a copy (15 dollars outside the U.S.) through U&Ic BookShop (212) 371-0699 or (800) 634-9325. ★



# ITC MENDOZA ROMAN™

*ITC Mendoza Roman is one of those rare designs that was immediately and unanimously endorsed by the ITC Typeface Review Board. From the first time it was seen as a single "test word" submission, it met with overwhelming approval.*

**Test printouts from prototype fonts confirmed our initial reaction: we had an exceptional typeface on our hands. ITC Mendoza Roman is not a delicate face; it is better described as "handsome." There is a strength and vigor to the design found in few other type styles.**


ITC Mendoza Roman is also a very personal statement on the part of its designer. José Mendoza worked very closely with ITC and our type production team at URW, in Hamburg, to fine-tune and perfect his design. Final control was ultimately his, even when he disapproved of the electronically interpolated Medium weight and drew his own instead.

***Though Mr. Mendoza is French, of a Spanish father and French mother, there is little Latin or southern European influence in this design. Rather, it suggests a northern European influence. Mr. Mendoza says of his work that he, "Always tries to mix rigor and sensitivity, and the feeling of a hand's gesture," to his designs. Clearly ITC Mendoza Roman embodies these qualities.***

JOSÉ MENDOZA HAS DESIGNED TYPE AND BEEN INVOLVED IN THE TYPOGRAPHIC ARTS FOR ALL OF HIS ADULT LIFE — AND FOR A GOODLY PORTION OF HIS CHILDHOOD. EARLY IN HIS CAREER MENDOZA WORKED AS ROGER EXCOFFON'S ASSISTANT, PRIOR TO STARTING HIS OWN FREELANCE BUSINESS IN 1957. HE HAS DESIGNED TYPE FAMILIES FOR METAL, PHOTO, AND DIGITAL COMPOSITION EQUIPMENT, AND HAS WORKED CLOSELY OVER THE LAST SEVERAL YEARS WITH FRANCE'S PRESTIGIOUS IMPRIMERIE NATIONALE PARIS.

ITC Mendoza Roman should be classified as an Oldstyle design: Its stress is on an angle, stroke weight contrast is minimal, head serifs are banner shaped, and foot serifs have a slight cupping. What does this mean to the graphic communicator? That ITC Mendoza Roman will translate well to a variety of printing technologies and is "friendly" to less than ideal paper stock and reading conditions.

*Text set in ITC Mendoza Roman displays a definite, but restrained, personality. Its ample x-height and distinctive character shapes aid readability while its unassuming stroke contrast reduces page sparkle and eliminates any chance of dazzling.*

ITC Mendoza Roman is available in Book, Medium and Bold weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: 

These new typefaces will be available to the public on or after August 20, 1991, depending on each manufacturer's release schedule.




REDUCE TO 5/8", USE  
ITALIC DESIGN, ROTATE 45°




RUN IN  
ITALIC BOLD  
4C. SHOULD BE  
AROUND 26 PICAS  
LET RIGHT  
SERIF RUN OFF  
PAGE BOTTOM.




THE "M" IS GREAT!  
GET THIS - 11" TALL  
IT ROTATES AND  
RUNS SIDEWAYS.  
THEN DIVIDE IT INTO  
HALF HORIZONTALLY  
AND RUN ONE HALF  
IN BLACK AND ONE  
HALF IN WHITE!






c

d

e

f

REMEMBER THE TSCHICOLD QUOTE ABOUT CONTRAST? FIND AND PUT IN TOP RIGHT HAND CORNER.

RUN SIDWAYS CAP 3" TALL

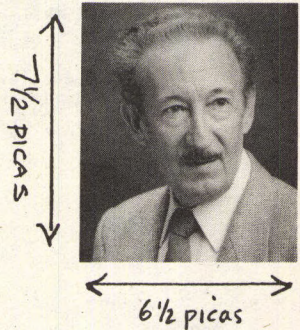
FLOAT CAP E IN CIRCLE. REVERSE OUT WHITE. ENLARGE TO 10"

i

j

k

l



F/L { JOSÉ MENDOZA, DESIGNER OF ITC MENDOZA ROMAN

o

p

q

r

s

ROTATE HORIZONTALLY USE LOWER CASE, 2 1/4" HEIGHT.

GREAT! WE FINALLY GET TO USE A Z! USE THIS AT A DIAGONAL 8 PICAS HEIGHT, AND PUT IT BETWEEN THE "O" AND THE "A".

v

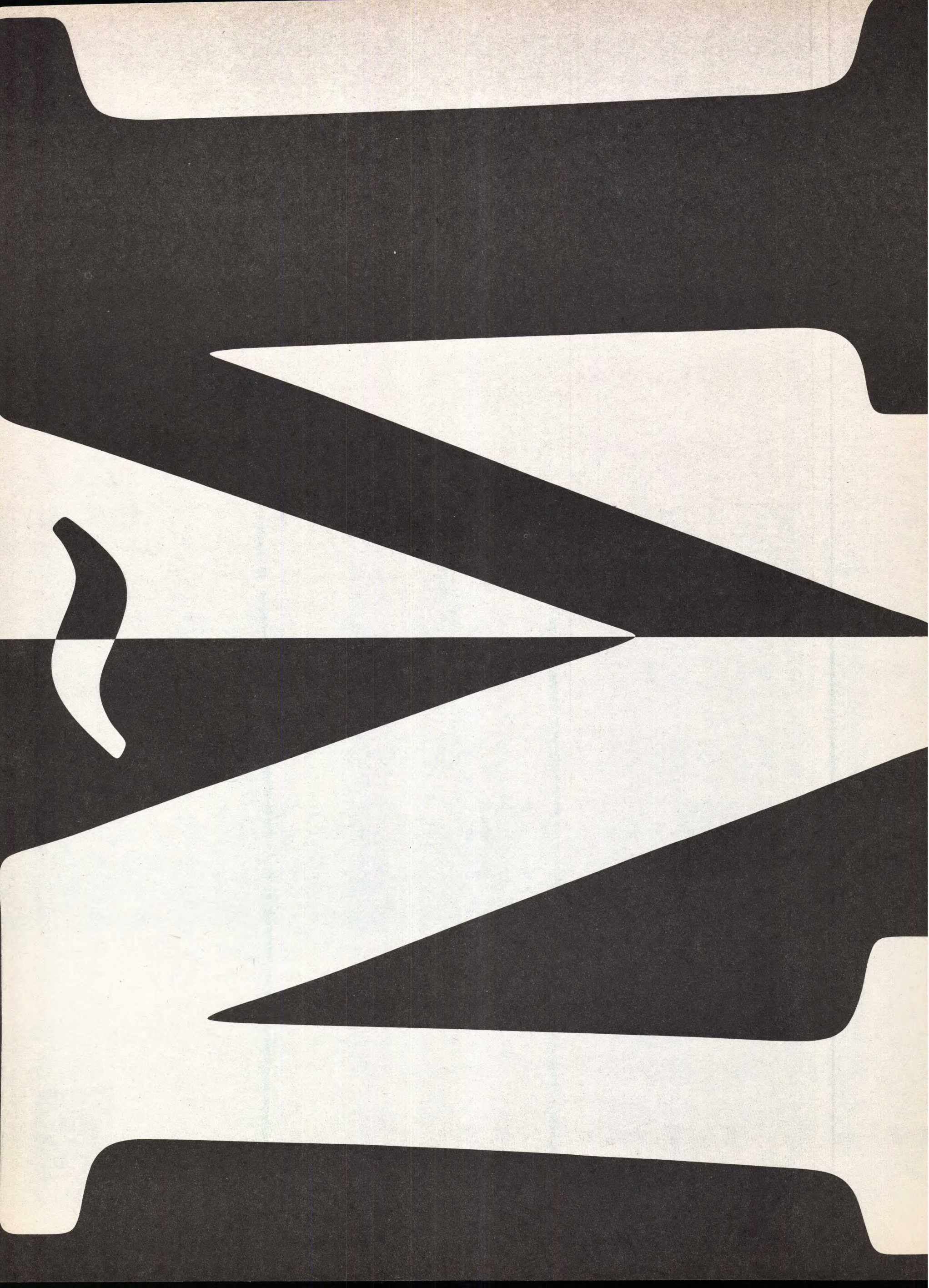
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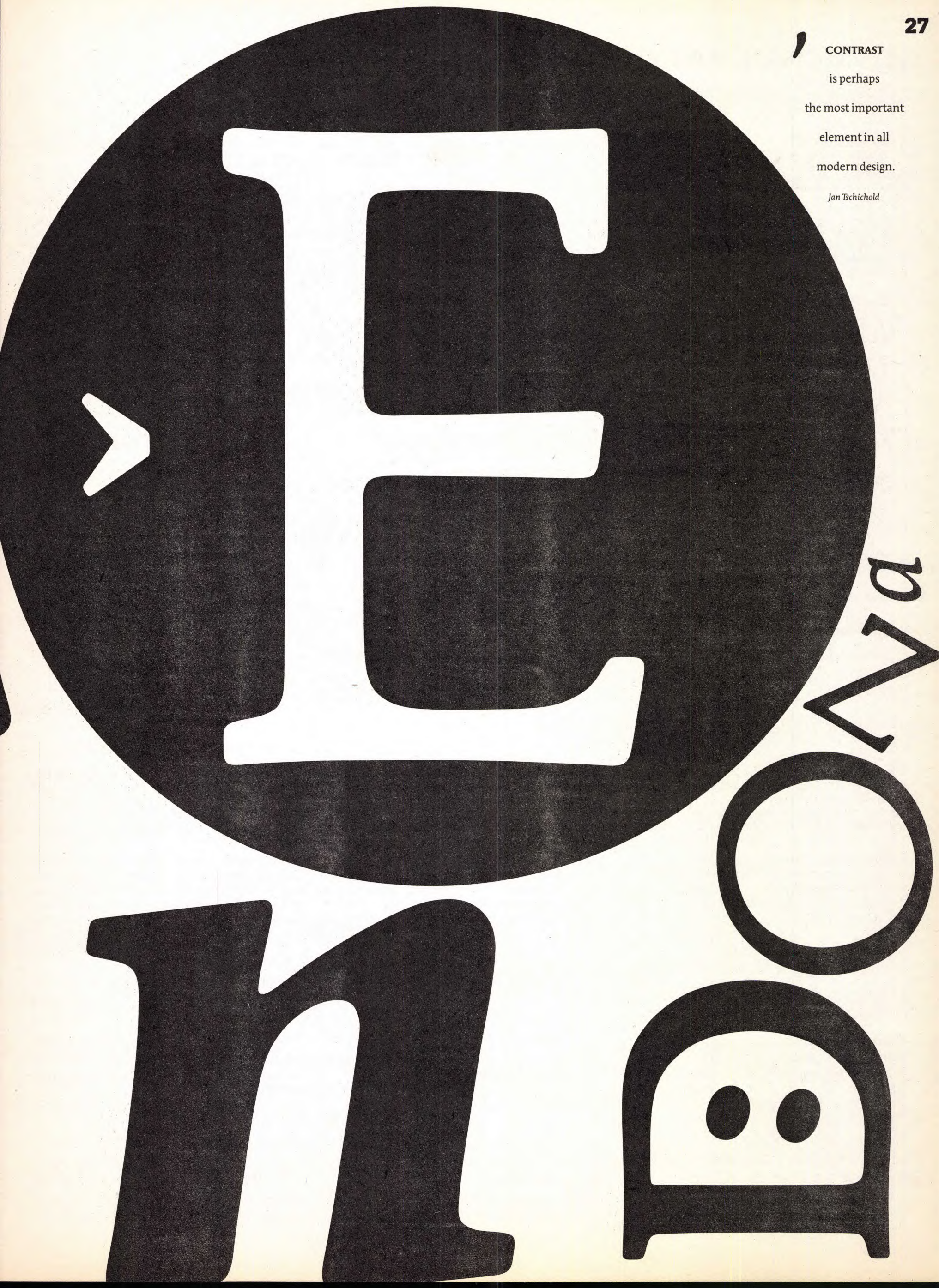




CONTRAST

is perhaps  
the most important  
element in all  
modern design.

*Jan Tschichold*









Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, un

8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. I

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

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## Book Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

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## Medium Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the p

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

11/12

## Bold Italic

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design

12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the

14/15



Hard to imagine, but Felix—the world’s coolest cat—was once very square.

For five years after his birth in a 1919 silent black-and-white film short called *Feline Follies*, Felix was a boxy-looking cat with sawed-off toes and angled snout.

“When I first learned to draw the cat, he looked like a fox and he was angular in every respect,” says Hal Walker, an animator who began his career in 1920 working on *Felix the Cat* shorts at the Pat Sullivan Studio in New York. He learned the secrets of cat-sketching from Otto Messmer, animator and Sullivan Studio production manager, who designed and directed Felix in over 150 films in the Roaring Twenties.

Messmer, recalls Walker, was influenced by silhouette artist and filmmaker Tony Sarg: “He impressed on Otto that if you want to have anything black, the shapes must be sharp and angular, and shouldn’t be curved.”

Messmer further chose to make his cat black (except for the white facial mask) in order to lessen the labor intensity of the animation process, which involved the laborious process of painstakingly inking and painting hundreds of drawings per short. “It saves making a lot of outlines,”

Shaping Up:





he once explained, “and solid black moves better [on the screen].”

When Felix’s shape was changed in 1924 to its familiar circular design, it was again the result of an animator’s search for a way to make life easier for himself. Bill Nolan, a talented journeyman animator who bounced from studio to studio and worked at Sullivan’s for only two years, had a difficult time drawing Felix’s angular snout. So he eliminated it.

“The original Felix [design] was Otto’s,” recalls Hal Walker, “but Nolan made the cat round all over.” Film historian Donald Crafton notes that “the rounded shape made Felix seem more cuddly and sympathetic, and circles were faster to draw, retrace, ink and blacken.”

Round or square, audiences around the world loved Felix, no matter what shape he was in. Feisty, kinetic, resourceful Felix was the first cartoon figure in a film series to have a distinctive personality; he directly communicated his individuality to moviegoers through eloquent facial expressions and Chaplinesque pantomimic acting.

Felix also used his cartoon brain to think and ponder problems, often pacing back and forth, paws



*Felix the Cat*



clasped behind his back, while considering a dilemma. This distinctive mannerism was so popular and familiar that "Felix Kept on Walking" became a 1923 hit song.

In the funny magical cartoon world of metamorphosis was the norm, anything and reassembling his form, Felix was a modernism. He could do anything with



Felix the Cat, where fantastic was possible. Disassembling Cubist cat, a symbol of postwar his ink-blob body and his marvelous

tail, an appendage that often saved the day (and advanced the plot) by becoming a baseball bat, a fishing pole, a periscope, and even Charlie Chaplin's cane.

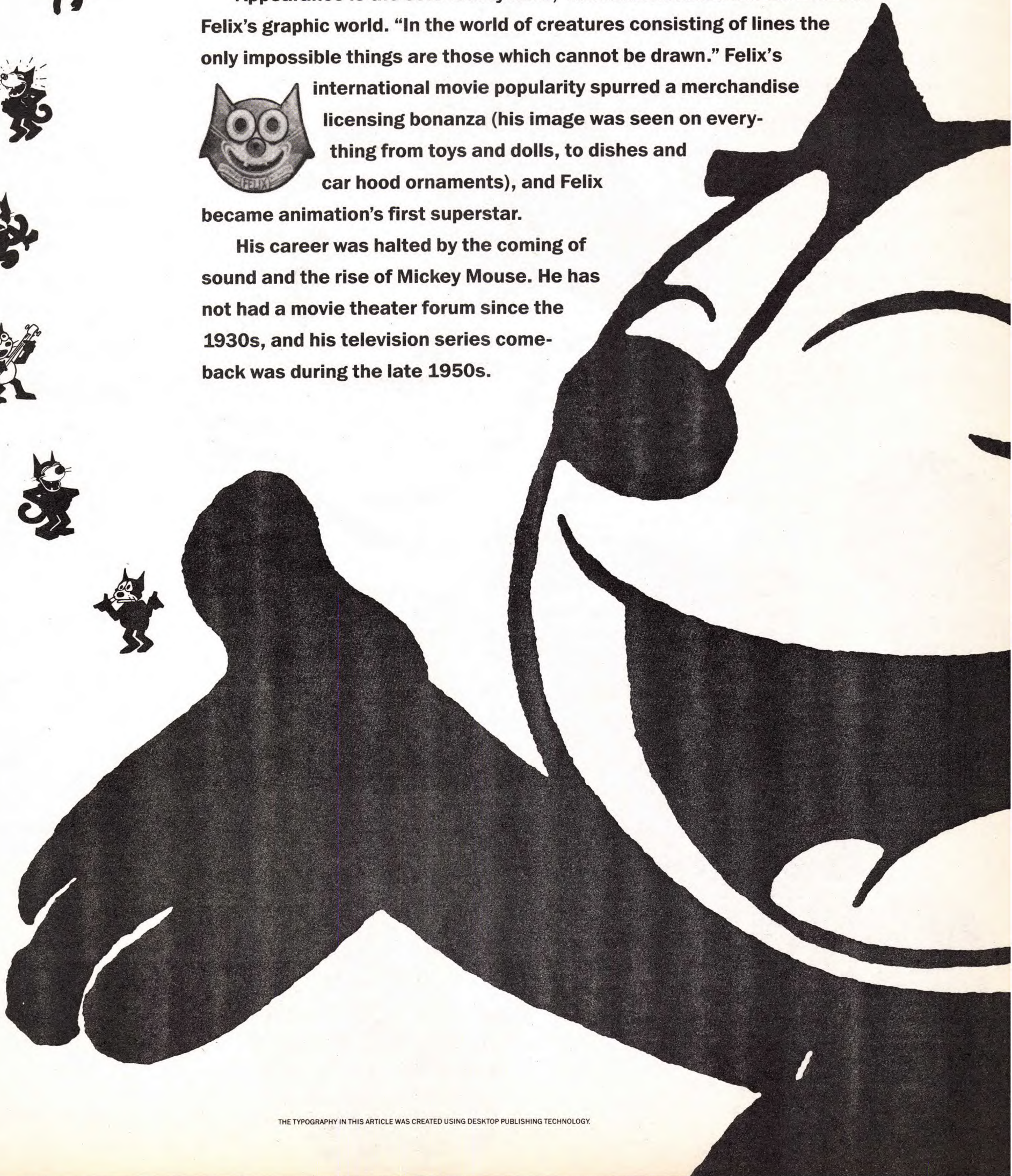
"Appearance is the sole reality here," film theorist Bela Balazs wrote of Felix's graphic world. "In the world of creatures consisting of lines the only impossible things are those which cannot be drawn." Felix's



international movie popularity spurred a merchandise licensing bonanza (his image was seen on everything from toys and dolls, to dishes and car hood ornaments), and Felix

became animation's first superstar.

His career was halted by the coming of sound and the rise of Mickey Mouse. He has not had a movie theater forum since the 1930s, and his television series comeback was during the late 1950s.





Nevertheless, Felix the Cat remains a star, a highly recognizable cartoon icon, whose merchandising bonanza continues energetically today, more than 70 years after his movie debut.

It is a tribute to the communicative power and sincerity of Felix's circular design, which was originally conceived all in angles.

In working on my recently published biography of this cartoon



superstar, *Felix: The Twisted Tale of the World's Most Famous Cat* (Pantheon, 1991), a number of images of Felix could not be used. Some of these and a selection of others from the book are reproduced in this article.



*John Canemaker created animation for the Academy Award-winning documentary, You Don't Have to Die; he is Animation Designer/Director for the forthcoming four-part, IBM-sponsored TV series, entitled The Creative Spirit.*

*Grateful acknowledgment is made to King Features Syndicate for permission to reprint material relating to Felix the Cat.*





BEACH CULT #5

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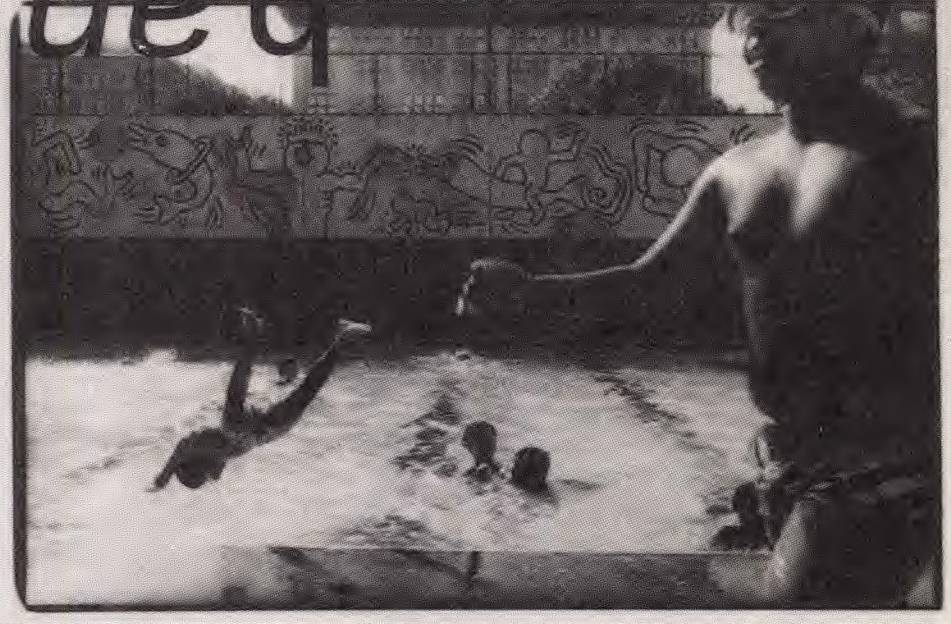
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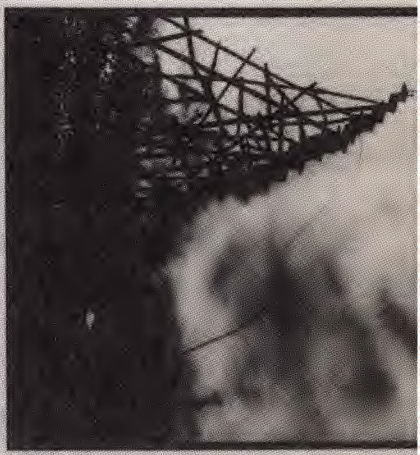
The year is 1979. And 1942. At a small neighborhood pool in Greenwich Village, a movie crew is time-tripping 30-odd years into the past to film "Raging Bull." The story of boxer Jake LaMotta. A gang of skinny, shirtless kids holler from a rooftop as the cameras follow Robert DeNiro (playing LaMotta). He buys a soda at the concession stand, and sits at a picnic table with the actor playing LaMotta's brother. Around the pool, women in one-piece bathing suits relax in chaise lounges, and local Mafia heads in tropical shirts play cards. DeNiro has eyes for only one: the platinum blonde who sits pool's edge, luxuriantly padding her long legs in the cool water. The camera moves in for a close-up of her legs... and director Martin Scorsese calls.



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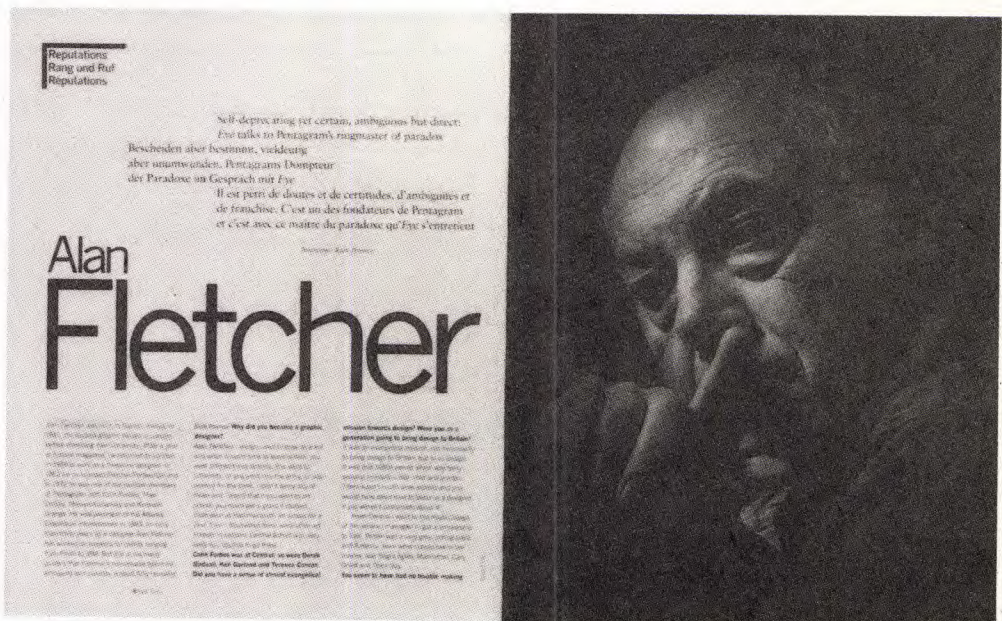
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# Editorial Design



Trend spotting is hitting epidemic proportions as the end of the millennium nears. Naturally, editorial design is not immune from rampant categorization. According to many art directors and other professional observers, editorial design in the '90s exhibits the following characteristics: "back to basics," "brash and ugly," "legible," "illegible," "conservative," and "experimental." What does this add up to? Pluralism, pure and simple.

There is no one way of approaching editorial design today—as there never has been—although maybe what's different now is the acceleration of stylistic change. According to Lloyd Ziff, creative director at *Push*: "Things move very quickly. When something does get out in the world, everyone sees it within two weeks. It's not that anything's better than anything else, it's just the eye and the brain want new stimulation. Things look tired faster, so we have to work harder to make them look fresh?"





# Pluralism

is a **concept** that got a lot of play in the art world in the 1980s. It recognized that the mainstream style of any particular

period did not mean that other, often contradictory, things were going on. For some critics, this seemed to be an abdication of their evaluating responsibilities, that quality was no longer important since everything was equally good...I never saw it that way. For me, it was merely a realistic way to look at an art environment that is naturally a collection of many diverse individuals. It also absolved me from the guilt of liking contrary styles as I found Carl Andre's minimal metal plates on the floor and Red Groom's exuberantly alive "Ruckus Manhattan" both brilliant.

**"Figure what the problem is and then solve it.... you don't have to be at the mercy of trends so much because you're solving a specific problem."** -Lloyd Ziff

# Allure.

● ● is worth looking at just for weirdness sake"

Karrie Jacobs

**"Allure is the ugliest launch of the decade so far."**-Lloyd Ziff

**"...brash and ugly look...conventional typography made louder, nubby typewriter type,"**  
Karrie Jacobs

# Beach Culture

**"I love Beach Culture. I want to be on the mailing list for ever. It's a terrific magazine, isn't it?"** -Lloyd Ziff

**"You might as well go look at a type catalog."** -Derek Ungless

**"daring to be bad"** -Fred Woodward

**"very good time to lay plans for future projects because nobody's paying attention."**

Tibor Kalman

Many stylistic breakthroughs and their adaptations, plus an awareness (or even revival) of historical design solutions are surfacing in magazines all over the world as art directors struggle to capture their readers' attention. Four of the newer magazines illustrate many trends that are

# PUSH.

**"GREAT"** -Fred Woodward

**...is an Insult**  
to trees, Tibor Kalman

# EYE.

**"The real estate so to speak in any magazine tends to be too precious...it doesn't afford a lot of white space..."** FRED WOODWARD

**appear restrained but it doesn't show restraint.**

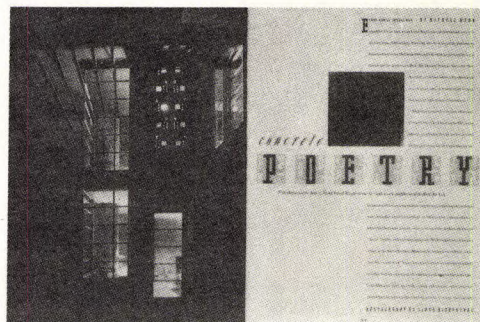
-DEREK UNGLESS

May



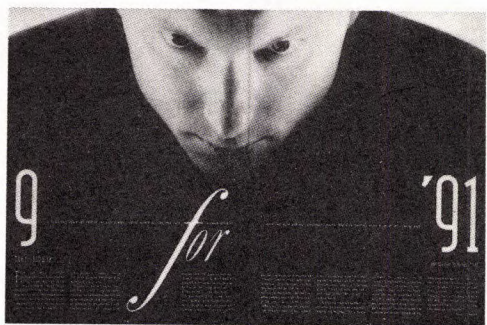
design. They are *Allure*, *Push*, *Beach Culture* and *Eye*. *Allure*, Conde Nast's newest woman's book, aims to take a "journalistic" approach to beauty; it figures its target reader is an intelligent woman who wants an analytical approach to subjects.

To convey this attitude, design director Lucy



L.A. Style

Sisman emulates newspaper tabloids to achieve the "gritty look" that Martin Fox, editor of *Print* magazine, criticizes. By combining typefaces and adding hits of color, the reader's eye moves from copy block to copy block to quickly absorb information. In doing so, Sisman



L.A. Style

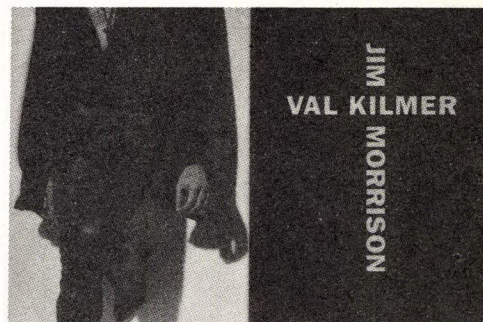
applies both her esthetic of strong graphics and a desire to cater to her audience's hectic lifestyle.

A similar approach is seen in *Details* and in what its art director, Derek Ungless, describes as the

"pulpy" quality of Neville Brody's design for the French magazine *Actuel*. It's not surprising Sisman worked with Ungless on *Details* before moving into her present job.

While *Allure* aspires to a large portion of the U.S. population, *Beach Culture* targets people who love the lifestyle of the beach, whether it's Zanzibar or a New York City public pool. Then again, it could also be viewed as a "wack-off magazine for designers," says one New York art director, who requests anonymity.

But BC does have its followers. According to Rolling Stone art director Fred Woodward, BC art director Dave Carson has been influenced by



Interview



**What's their line?**  
A glossary of different dark strokes to define the eye.

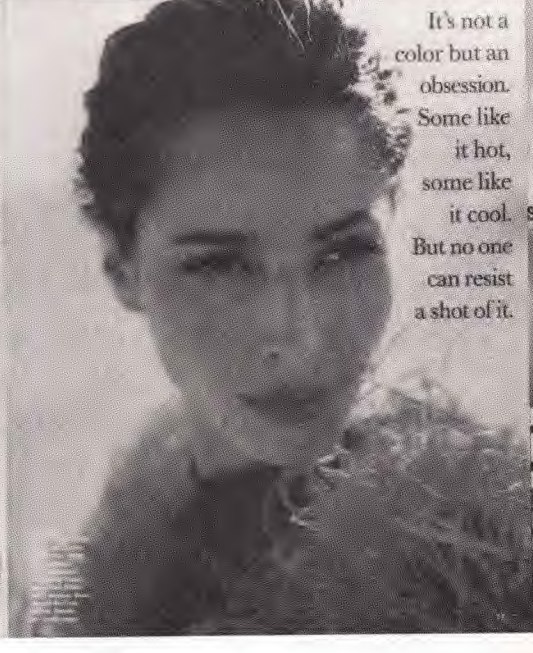
**Eye Pencil**  
A dark, smudge-resistant pencil that glides on smoothly.

**Automatic Liner**  
A dark, smudge-resistant pencil that glides on smoothly.

**Felt Tip Pen**  
A dark, smudge-resistant pencil that glides on smoothly.

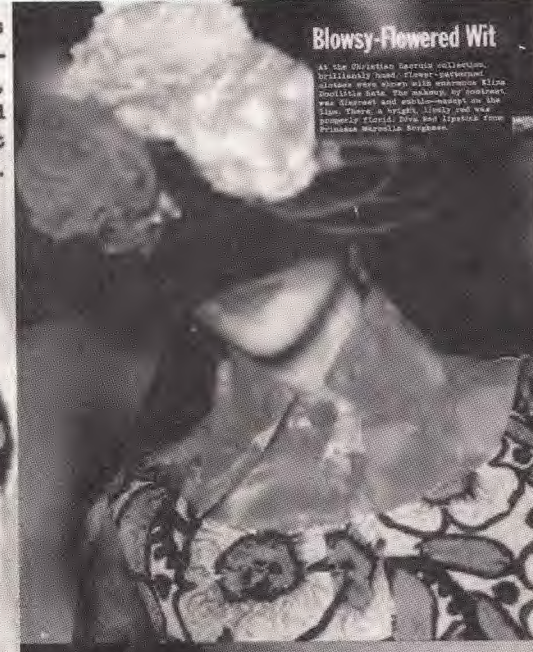
**Lake Liner**  
A dark, smudge-resistant pencil that glides on smoothly.

**Legend Liner**  
A dark, smudge-resistant pencil that glides on smoothly.



Allure

“The chaos of ‘pluralism’ frees the designer but also exposes his”



**LISA PASSAGRIVES**

I loved her when I first set eyes on her. We have been married for forty years. Each day is an enrichment.

**SUZANNE FARRELL**

She is part real part apparition. I heard that John was not sensitive enough to read my enchantment. I understood Balanchine's obsession with her.

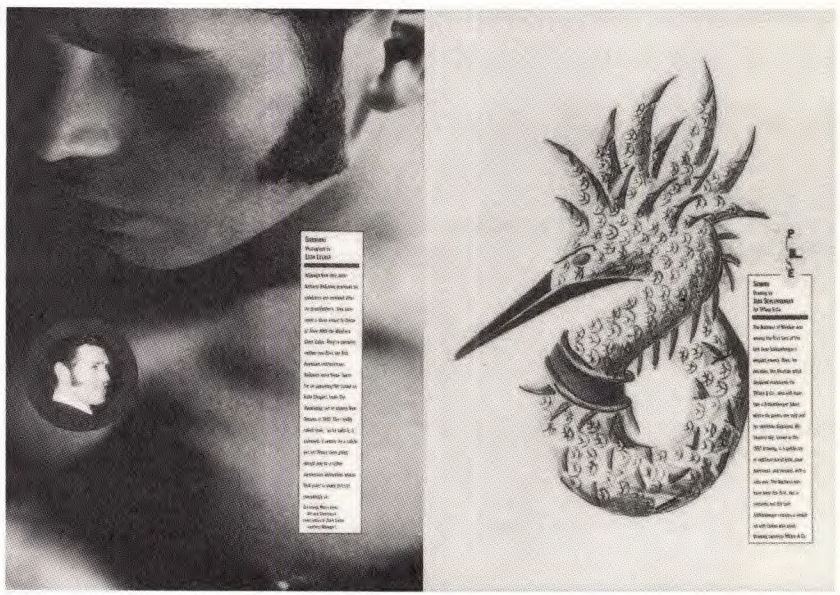
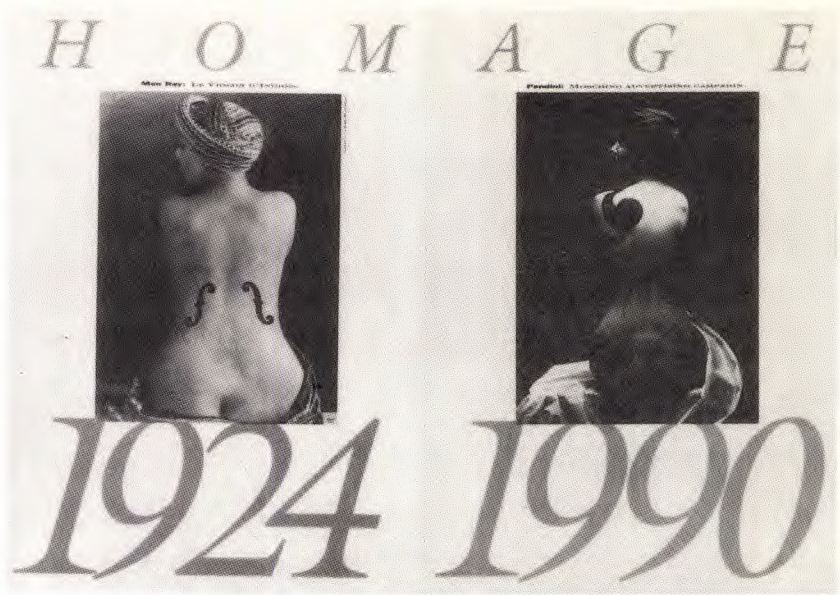
**COLETTE**

She lay propped up by a window in the Palais Royal. Near the end of life she was still seductive. To lean my ear into the bed I moved her small bare feet to my side. I saw that her feet were perfectly painted.

J.P.

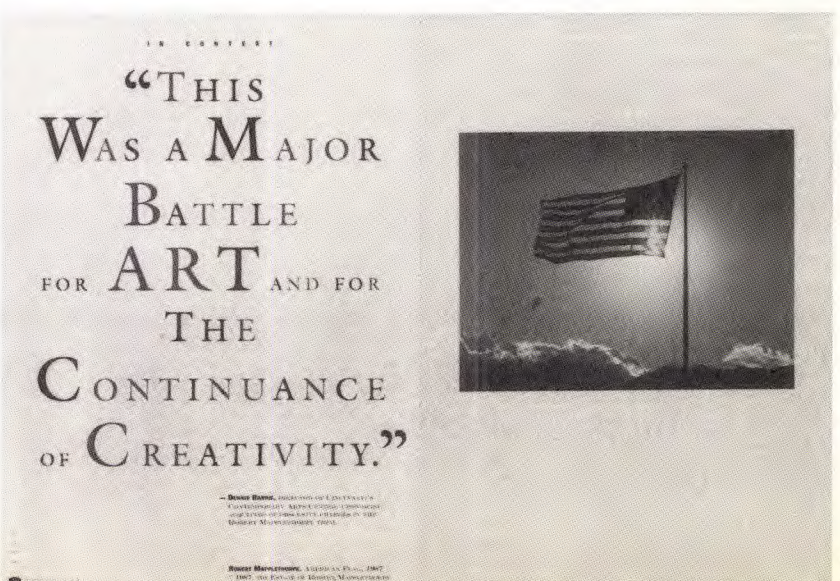






Push

abilities mercilessly. Some do it wonderfully; **most can't handle it.**  
 —Walter Bernard



Push



Brody's *The Face* magazine, but "found a way to go through all that. He was not afraid to wear that on his sleeve for a while and grew into an area where he's doing stuff like nobody else...I think that's great."

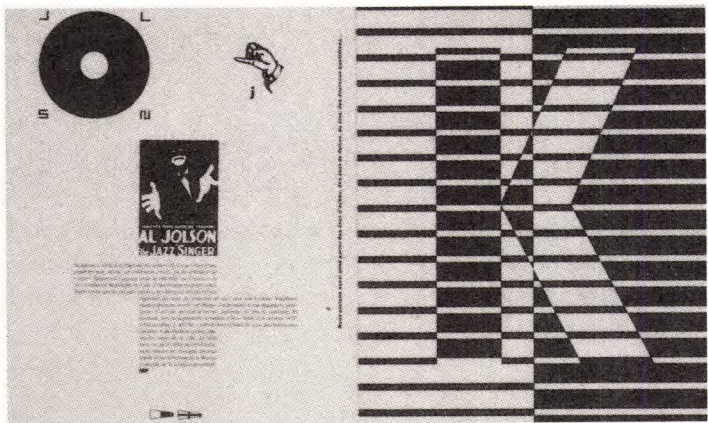
## Beach Culture

does make a striking visual statement, so much so that the content seems to be its design, not its words. Its headlines require patient deciphering and its use of type contrasts with the legibility trends identified by **Tibor Kalman** of M&Co. and art director for *Interview*.

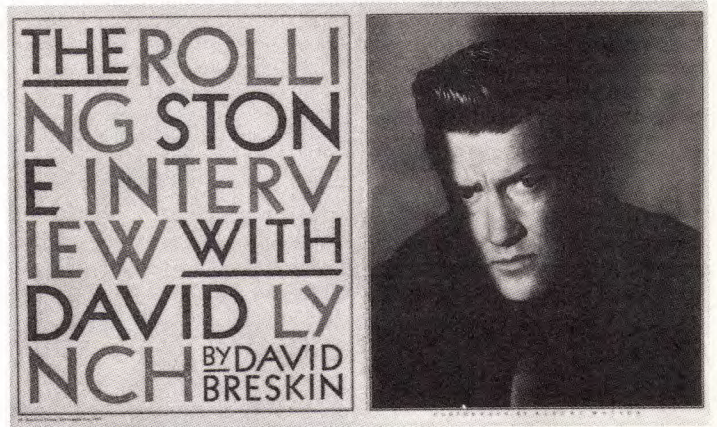
The experimental quality exemplified by *Beach Culture* may be an endangered species as economic concerns dictate a conservative approach. "When times get tougher, people get really nervous," says Karrie Jacobs, *Metropolis'* editor at large. "They start doing what they perceive to be safe." Although it has been suggested that the '90s will be "a back to basics" decade, in reaction to the excesses of the 1980s, she doesn't believe the '90s are going to be the "decade of sobriety in design."

While *Beach Culture* may have a secondary audience of graphic designers,

**Push** was intended for them. Conceived last summer as the love child of designer Ziff and photographer Leon Lecash, the quarterly features what-



Collector



Rolling Stone

ever the staff finds interesting, and intends to be a "magazine of visual stimulation," says Ziff. *Push's* premiere issue, graced with a cover design by California artist Ed Ruscha, included a spread featuring the socks of prominent art directors, to a survey of the covers of *Nova*, a British magazine influential graphically in the 1960s. *Push* is beautiful, aiming for the mainstream, yet also appeals to a visually sophisticated audience.

The British graphic design magazine *Eye*, art directed by Steven Coates, shows how terrific contemporary design can look. Though it is trilingual, *Eye* is as readable as *Beach Culture* is cryptic. The design is clean and uncluttered, recycling Swiss design of what seems to be another era. Whatever is happening on the editorial pages of the thousands of magazines published annually, designers are still wrestling with essentially the same problem: how to pre-

sent words and pictures in a way that engages the reader. And for every editorial art director that means something different. Woodward says it simply: "If you lock five great designers in a room, the number of things that they come up with that they all like would be pretty few. And you can bet they would have great arguments about it." **Karen S Chambers**

*Karen S. Chambers is an internationally published author on craft and design.*





by James E. Kline

Until recently, the same printer and paper hooked up to different operating systems often produced what appeared to be two different levels of quality. Now that practically the same programs run on either Macs or IBM/compatibles, the difference in quality is fast becoming more of a function of the printer type and paper quality.

There are some basic paper properties which can have a profound effect on the appearance of the print or overall impression given by the print. Unfortunately, we don't always recognize them or have the necessary information when it comes time to select paper.

Probably the easiest paper specification to find, and possibly one of the least useful, is the "basis weight" or substance weight. Since paper is sold as a communications or packaging material, it is the surface area which the purchaser is really interested in. A 500 sheet ream of 20 weight typing paper doesn't actually weigh 20 pounds. Typing paper based on the 8½ x 11" American standard size was originally produced by the mill in large size sheets (11 x 17" or 17 x 22"). Five hundred sheets of the 17 x 22" size do in fact weigh 20 pounds. "Basis weight" is the weight of 500 sheets of a previously determined surface area.

Heavier paper does not necessarily mean better paper. There is usually greater stiffness with increased weight, but that is generally only important for feeding the sheet.

A tractor feeder may require less stiffness in the sheet than a single sheet feeder which must push the lead edge of the sheet into the printer. Impact printers are often equipped with tractor feeders which feed a continuous sheet of perforated paper to the printer. The quality perception is enhanced by individual sheet feeders but the quality of tractor paper has nearly caught up. The combination of improved tractor feeders which are gentler on the paper coupled with better die cutting and paper is responsible for the improvement. Since the feeder is gentler, the perforations between pages and along the punched strips on the edges can be more complete, so that when you pull them apart there is little evidence that the paper was not a single sheet.

Stiffness is also greatly affected by the moisture content of the paper, with drier paper being stiffer. So the perfor-

mance of paper may vary with the prevailing weather, a factor favoring the tractor feeder. The other nasty characteristic of moisture content in paper is the tendency to curl. Paper will curl either when it is dried or subjected to an increase in moisture. Therefore the heat required to fix the resin to the paper in a laser printer can create or accentuate problems in this respect. Most paper made to be used in laser printers has been designed for this problem and justifies the expense of using the right paper for the job.

Another basis weight-related property is the thickness of the paper. As

weight increases, thickness generally increases. Since white mineral fillers may be used rather than fiber to improve the appearance of the paper, the weight-to-thickness ratio is not always the same. Thickness is important for contact printers such as the dot matrix or laser, hence the dot matrix printer usually has an adjustment to allow you to compensate. The laser printers press the paper against the semiconductor belt on which the image was created and therefore are somewhat self compensating. The fusing of the resin may be affected by thickness if the printer uses heated

rollers, leading to the possibility of print rubbing or flaking off due to lack of cure.

One of the properties that can have the strongest impact on the perception of print quality is the brightness or color of the paper. The color is easily recognized, but brightness is a bit more complicated. The term is defined by the paper industry to indicate the relative reflectance in the blue white region. We are more sensitive to these wavelengths in our perception of quality, so that region was selected. Laser printers' output frequently looks better

*continued on page 65*

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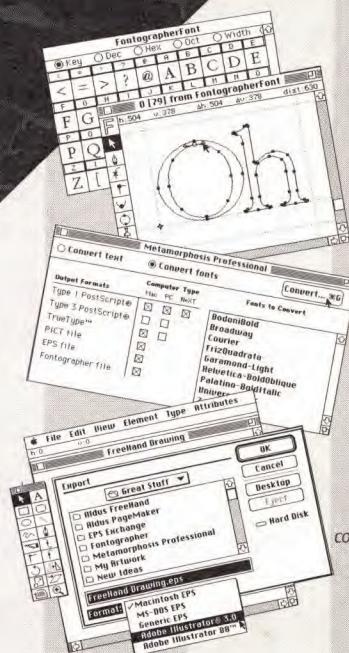
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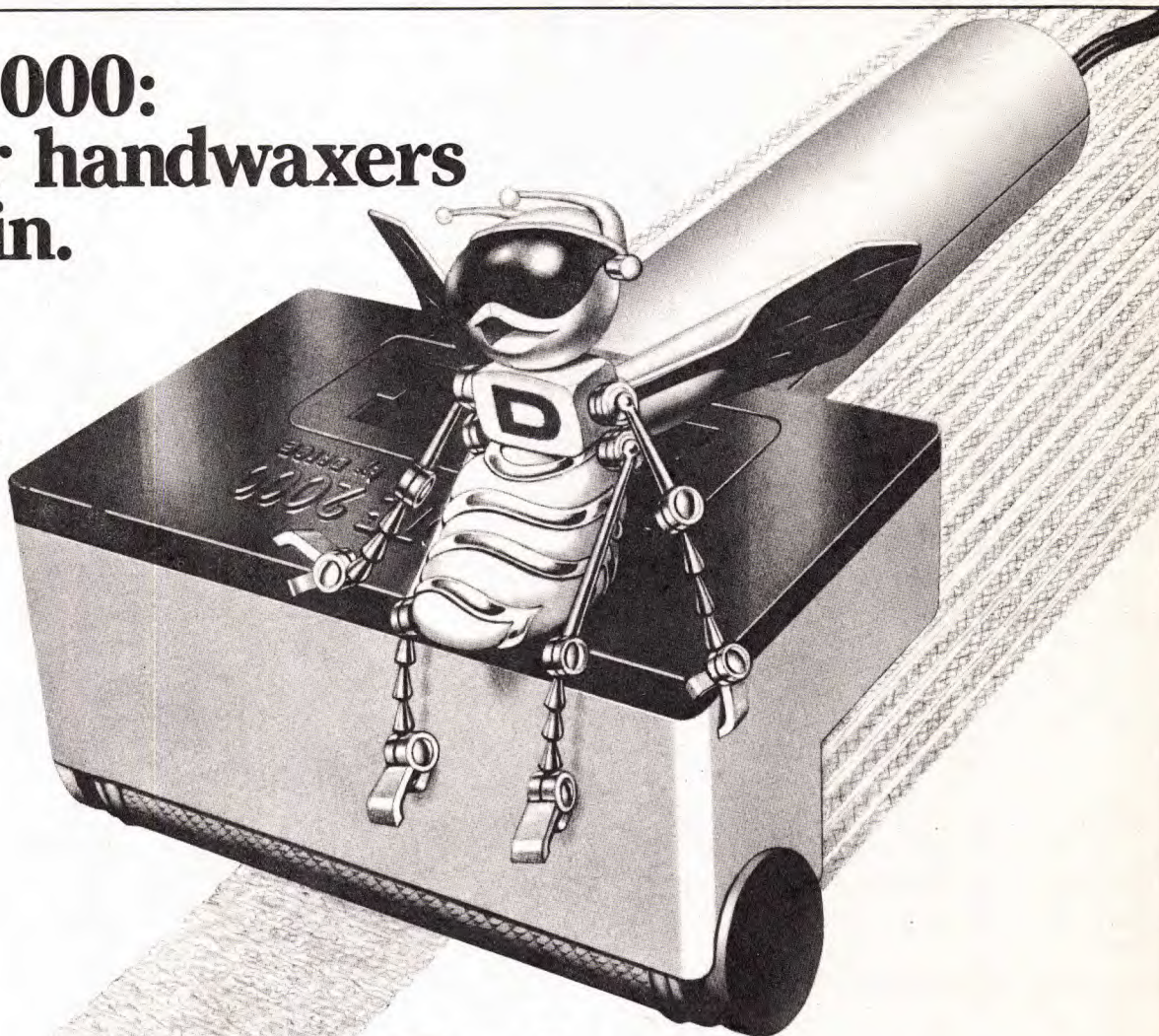


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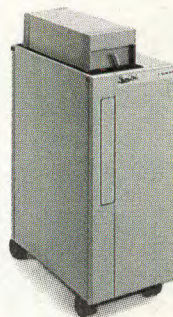
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		Mac		■	●			■			■	●					●											●									■	●			
7	Elsner + Flake Designstudios	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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8	The Font Company	IBM																																							
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9	FontHaus Inc.	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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10	Image Club Graphics Inc.	IBM	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	●	●	■							●	■	■	■	●	●	■	
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11	Linotype-Hell Company	IBM	●		■		■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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12	Monotype Typography Inc.	IBM	■		■		■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■									■	■	■	■	
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13	QMS Inc.	IBM			●							●			●								●		●		●										●		●		
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14	Varityper Inc.	IBM	■		■		■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■									■	■	■	■	
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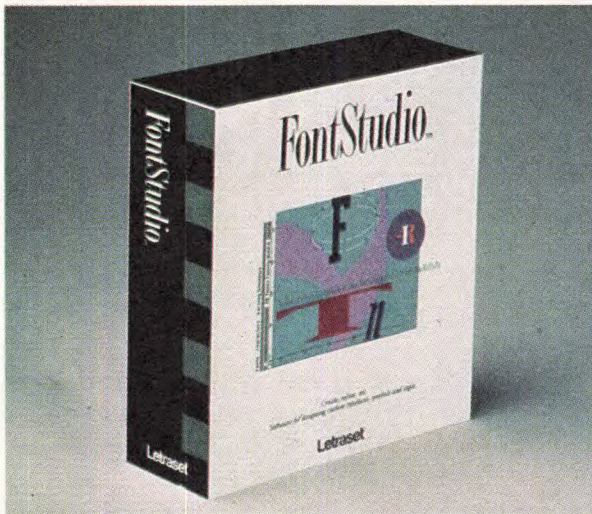
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# TECH talk

by Pauline Ores

## System 7.0

No longer just a tool for creating simple newsletters, desktop software has now become prevalent in all aspects of

graphic design and production. The ubiquity of this software implies that changes in software design will impact the formation of the digital design studio of the future.

Over the past several years desktop publishing programs have continually added features and expanded their capabilities. The size of the original Macintosh version of PageMaker 1.0 was 267K, whereas the most recent release, version 4.0, weighs in at a hefty 1434K. But it's not only a question of storage. More features means longer training periods and more menus to roam through during production. But as the number of features

multiplies it stretches the design limits of the original user interface, making programs confusing to use.

Feature-laden programs offer every possible tool to each user. Burdening any one individual with all aspects of a design project runs contrary to the way most studios work—as a group. Currently if a group of designers is working on computers, and each designer wants to contribute to the same project, great care must be taken to insure that changes are made to the most recent version of the document. In addition, only one person is able to logistically work on the most current version of the

file at any one time.

Providing a digital environment where design studios can work in a manner they are accustomed to is not something any one software vendor such as Adobe, Aldus or Quark can implement on their own. If applications are to have any hope of working together, standardized tools must be developed by the operating system software vendors such as Apple and Microsoft. Why? Although applications appear to retrieve information from a hard disk, save to a floppy disk or print a file, they in fact don't actually perform any of these functions single-handedly. Applications pass on these types of user requests to the computer's operating system, which functions as a liaison between the applications and hardware (such as memory, hard disk and printer).

Apple's new version of their operating system, System 7.0, provides an opportunity for applications to offer work-group capabilities. Not only will it allow several users to simultaneously participate in the creation of a document but it will also allow applications to call upon each other to complete user defined tasks. These capabilities are available to software developers as prewritten functions that they can hook into from their programs. The System 7.0 operating system serves to provide a consistent interface between applications, enabling them to talk to each other. Now it is up to application designers to modify or upgrade their software to take advantage of these capabilities. You can expect many of these enhanced applications to make their debut this fall. Microsoft also offers similar capabilities for IBM PCs and compatibles which they call Dynamic Data Exchange (DDE).

### Publish and Subscribe: Users working together

The simplest of the new System 7.0 features is Publish and Subscribe, which functions like cut and paste, only with a brain. Publish and Subscribe can work across applications and networked computers. Once an item is copied and pasted, it still remains linked to the original document from which it came—which means it can be updated remotely.

For example, while working on a document (within an application that supports Publish and Subscribe) a user can select something he wants to publish, go up to the menu bar and select Create Publisher. That portion of the document is then surrounded by a non-printing light gray box, and can still be modified by the original user. Other users, from within completely different applications can select the Subscribe To from their menu bar and place the published item in their document. There are Subscribe To modifiers, such as manual and automatic, that determine how changes made to the Published item by the original creator will be updated in your document. For example, it asks if you want to be asked about recent changes or if you would like to have them updated automatically.

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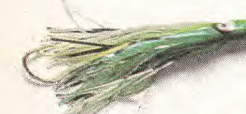
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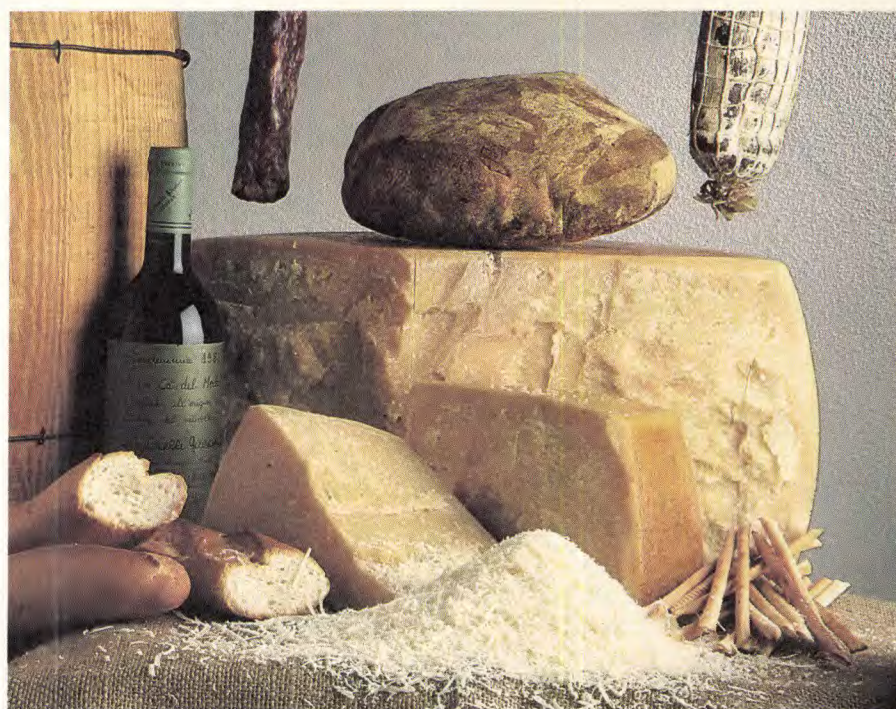
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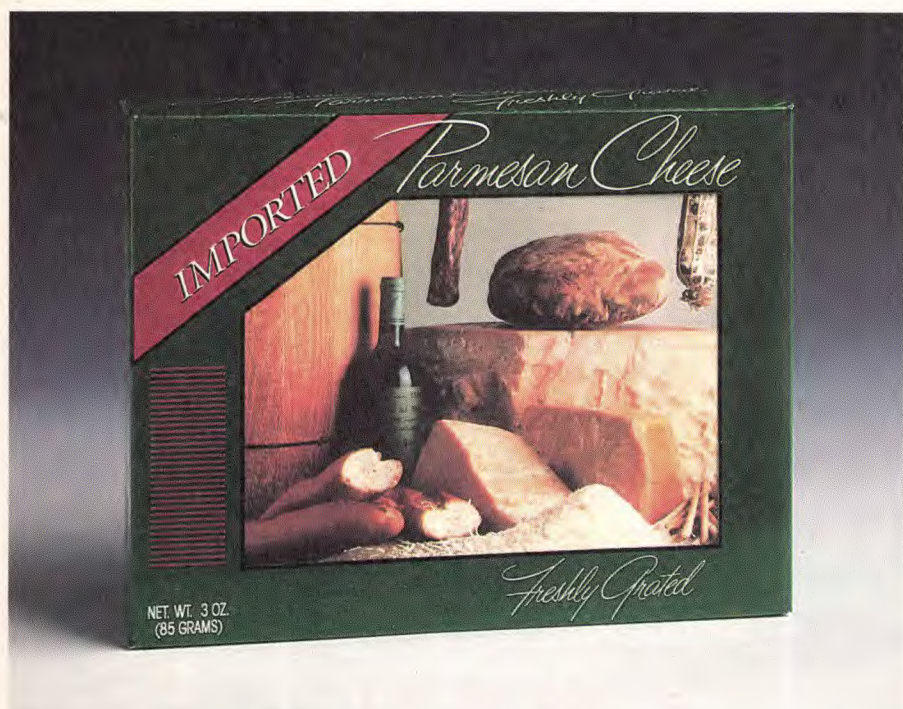




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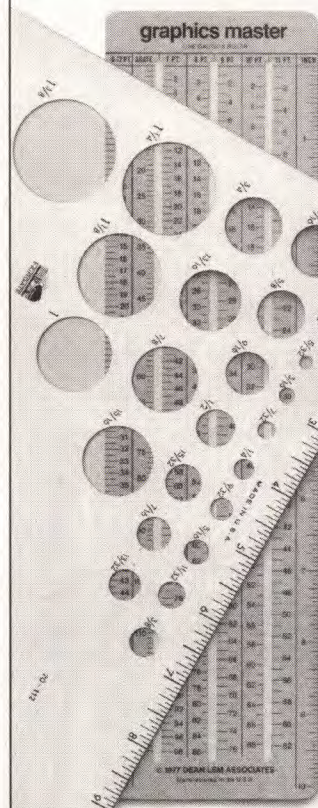
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the LINE & TONE group



**Apple Events:  
Applications working together**

In terms of modular applications, would it not be delightful to be able to modify an imported logo within a layout by double clicking on it and having it call up the necessary drawing tools? Whereas today you would have to quit the page-layout program, go into the illustration program, make changes, go back to the page-layout program and re-import the graphic.

It is now possible for applications to work directly with other applications by using another new Apple feature called Apple Events. It will allow programs to call on each other to perform certain tasks, either on the same machine or across a network. On the simplest level a user can have a word processing program call upon a separate spreadsheet program to recalculate an imported spreadsheet and return the results.

**What does this all mean for you?**

To run System 7.0, computers must have at least 2MBs of memory (referred to as SIMMs or RAM). Within the same network you can have machines running System 7.0 and have others running System 6.0 versions (but these will need to use System 7.0 printer tools if they are to share the same printer). However, the machines running System 6.0 won't be able to participate in or run Publish and Subscribe or Apple Events.

If you plan on switching now, make sure the applications you depend on will function with System 7.0, or at least be compatible. You might want to delay upgrading to System 7.0 until the applications you use most release System 7.0 savvy versions, with many of the newly available features.

When the majority of software vendors release System 7.0 savvy versions it doesn't necessarily mean having to give up traditional design studio methods. A workgroup approach will allow individual members of a design team, to contribute to a project with relative ease. A placed illustration or logo can be undergoing continual refinement, a headline can be rewritten, all by different staff members working, simultaneously, in different parts of the office.

I don't want to sound like Voltaire's innocent Candide, taught by his teacher Pangloss to be blindly enthusiastic. Undoubtedly, new software capabilities will bring with them a host of new problems. But this is what we have come to expect from progress, and System 7.0 can definitely be considered another step toward the digital design studio of the future.

Pauline Ores is the Editor/Publisher of both Desktop Communications and PC Publishing and Presentations.

**Tech Talk, Part 2 by Barry Zuber****Software**

Microsoft® Corporation has released a new operating system for IBM and IBM compatible computers. **DOS 5.0** provides significant features that make using DOS faster and easier. DOS 5.0 has a graphic user interface and uses a mouse so you can launch applications by clicking on an icon or an associated data file. It also has better memory management to free up more memory for applications, context sensitive help for unfamiliar DOS commands, as well as

undelete and unformat commands to save you from your worst fears by being able to recover erased files and rebuild formatted disks. DOS 5.0 has been designed to work smoothly with existing Windows applications. \$99.95. Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261. For more information, circle 315 on reader service card.

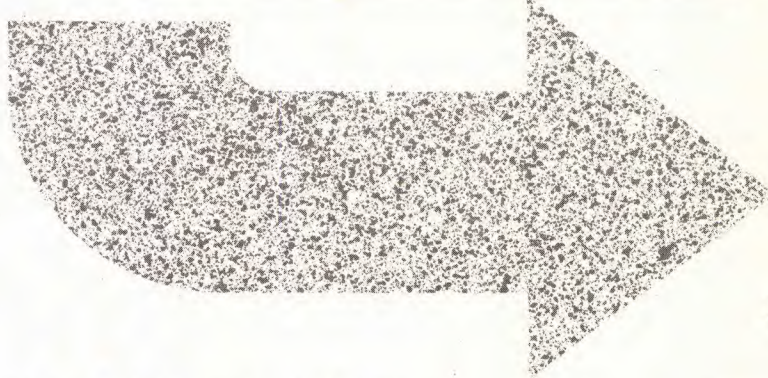
Quark® has announced development of **Quark XPress 3.1**, a new version of the company's page layout software. Quark XPress 3.1 marks the addition of more than 40 new features for easier, faster and more productive document

creation. The enhancements offered by version 3.1 include three convenient new palettes: color, trap information and style sheets. For Macintosh. Upgrades \$75-150. Quark, Inc., 300 South Jackson, Suite 100, Denver, CO 80209. (800) 356-9363. For more information, circle 316 on reader service card.

Time Arts™ has announced **Oasis™ 1.0**, a new class of image creation and video-graphics software. Oasis provides a professional environment for the visualization and exploration of ideas using an unlimited array of traditional painting techniques. They include adjustable

continued on page 60

## With The Price of Success So High, You Don't Need Just Another Conference ... You Need



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GX17



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 Light  
*Light Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Light Condensed  
 Medium Condensed  
**Bold Condensed**

ITC ANNA™

ITC Avant Garde Gothic®  
 Extra Light  
*Extra Light Oblique*  
 Book  
*Book Oblique*  
 Medium  
*Medium Oblique*  
 Demibold  
*Demibold Oblique*  
**Bold**  
**Bold Oblique**  
 Book Condensed  
 Medium Condensed  
 Demibold Condensed  
**Bold Condensed**

**B** ITC Barcelona®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Heavy  
**Heavy Italic**

ITC Bauhaus®  
 Light  
 Medium  
 Demibold  
**Bold**  
**Heavy**

ITC BEE/KNEES™

ITC Benguiat®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Book Condensed  
*Book Condensed Italic*  
 Medium Condensed  
*Medium Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**

ITC Benguiat Gothic®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Heavy  
**Heavy Italic**

ITC Berkeley Oldstyle®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Black  
**Black Italic**

ITC Bookman®  
 Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demibold  
**Demibold Italic**  
**Bold**  
**Bold Italic**

**C** ITC Caslon 224®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Black  
**Black Italic**

ITC Century®  
 Light  
*Light Italic*  
 Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**  
 Light Condensed  
*Light Condensed Italic*  
 Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**  
**Ultra Condensed**  
**Ultra Condensed Italic**

ITC Cheltenham®  
 Light  
*Light Italic*  
 Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**  
 Light Condensed  
*Light Condensed Italic*  
 Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**  
**Ultra Condensed**  
**Ultra Condensed Italic**

ITC Clearface®  
 Regular  
*Regular Italic*  
**Bold**  
**Bold Italic**  
 Heavy  
**Heavy Italic**  
**Black**  
**Black Italic**

ITC Cushing®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Heavy  
**Heavy Italic**

**E** ITC Élan®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**

ITC Eras®  
 Light  
 Book  
 Medium  
 Demi  
**Bold**  
**Ultra**

ITC Esprit®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Black  
**Black Italic**

**F** ITC Fenice®  
 Light  
*Light Italic*  
 Regular  
*Regular Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**

ITC Flora®  
 Medium  
**Bold**

ITC Franklin Gothic®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Demi  
**Demi Italic**  
 Heavy  
**Heavy Italic**

Friz Quadrata  
 Friz Quadrata  
**Friz Quadrata Bold**

**G** ITC Galliard®  
 Roman  
*Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**  
**Ultra**  
**Ultra Italic**

ITC Gamma®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Black  
**Black Italic**

ITC Garamond®  
 Light  
*Light Italic*  
 Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
**Ultra**  
**Ultra Italic**  
 Light Condensed  
*Light Condensed Italic*  
 Book Condensed  
*Book Condensed Italic*  
**Bold Condensed**  
**Bold Condensed Italic**  
**Ultra Condensed**  
**Ultra Condensed Italic**

ITC Giovanni™  
 Book  
*Book Italic*  
**Bold**  
**Bold Italic**  
 Black  
**Black Italic**

ITC Golden Type™  
 Original  
**Bold**  
**Black**

ITC Goudy Sans®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**

**I** ITC Isadora®  
 Regular  
**Bold**

ITC Isbell®  
 Book  
*Book Italic*  
 Medium  
*Medium Italic*  
**Bold**  
**Bold Italic**  
 Heavy  
**Heavy Italic**

Italia  
 Book  
 Medium  
**Bold**



- J** ITC Jamille®  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- K** ITC Kabel®  
Book  
Medium  
**Demi**  
**Bold**  
**Ultra**
- ITC Korinna®  
Regular  
*Kursiv Regular*  
**Bold**  
*Kursiv Bold*  
**Extra Bold**  
*Kursiv Extra Bold*  
**Heavy**  
*Kursiv Heavy*
- L** ITC Leawood®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- ITC Lubalin Graph®  
Extra Light  
*Extra Light Oblique*  
Book  
*Book Oblique*  
Medium  
*Medium Oblique*  
**Demi**  
*Demi Oblique*  
**Bold**  
*Bold Oblique*
- M** ITC Mendoza Roman™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*
- ITC Mixage®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- ITC Modern No. 216®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Heavy**  
*Heavy Italic*
- N** ITC New Baskerville®  
Roman  
*Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- ITC Newtext®  
Light  
*Light Italic*  
Book  
*Book Italic*  
Regular  
*Regular Italic*  
**Demi**  
*Demi Italic*
- ITC Novarese®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Ultra**
- O** ITC Officina Sans™  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*
- ITC Officina Serif™  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*
- P** ITC Pacella®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- ITC Panache®  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- Q** ITC Quay Sans™  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Black**  
*Black Italic*
- ITC Quorum®  
Light  
Book  
Medium  
**Bold**  
**Black**
- S** ITC Serif Gothic®  
Light  
Regular  
**Bold**  
**Extra Bold**  
**Heavy**  
**Black**
- ITC Slimbach®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
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Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Bold**  
*Bold Italic*
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Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*
- ITC Stone Sans®  
Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*
- ITC Stone Serif®  
Medium  
*Medium Italic*  
Semi Bold  
*Semi Bold Italic*  
**Bold**  
*Bold Italic*
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- ITC Symbol®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- T** ITC Tiepolo®  
Book  
*Book Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- ITC Tiffany  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*
- U** ITC Usherwood®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- V** ITC Veljovic®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- W** ITC Weidemann®  
Book  
*Book Italic*  
Medium  
*Medium Italic*  
**Bold**  
*Bold Italic*  
**Black**  
*Black Italic*
- Z** ITC Zapf Book®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*
- ITC Zapf Chancery®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
**Bold**
- ITC Zapf International®  
Light  
*Light Italic*  
Medium  
*Medium Italic*  
**Demi**  
*Demi Italic*  
**Heavy**  
*Heavy Italic*



## ITC Arabic

## ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

## ITC Boutros Setting™

بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

## ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض	LIGHT
بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

## ITC Boutros Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

## ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

## ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM
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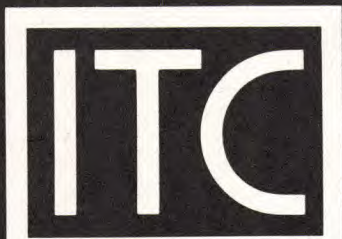
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As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

#### Adobe Systems Inc.

1585 Charleston Road  
P.O. Box 7900  
Mountain View, CA 94039-7900  
(415) 961-4400  
Interactive Software Tools for  
Graphic Arts

#### Agfa Corporation Agfa Compugraphic Division

90 Industrial Way  
Wilmingtong, MA 01887  
(508) 658-5600  
AgfaType™ CD ROM; ProSet™  
Series: 9400, 9550, and 9800  
Laser Imaging Devices;  
SelectSet™ 5000 Laser Imaging  
Device; StudioSet™ 2000 Plus  
Laser Imaging Device; 9000 PS  
MAX Plus/J Kanjii PostScript RIP;  
5000 and 9000 PS Star  
PostScript RIPs; Agfa Color  
Scope™ Color Electronic Prepress  
Systems; Focus™ Scanner family;  
PostScript Slidemakers

#### Alphatype Corporation

220 Campus Drive  
Suite 103  
Arlington Heights, IL 60004  
(312) 259-6800  
Workstation III and  
AlphaComposer Phototypesetting  
System, CRS Digital  
Phototypesetter

#### Ampex Corporation

401 Broadway  
Redwood City, CA 94063-3199  
(415) 367-2011  
FAX: (415) 367-4132  
AVA-3 (Video Graphic  
Art Generator)

#### Anagraph, Inc.

3580 Cadillac Avenue  
Costa Mesa, CA 92626  
(714) 540-2400  
Graphic Design Systems,  
Plotting and Cutting Systems

#### Apple Computer, Inc.

20525 Mariani Avenue  
Cupertino, CA 95014  
(408) 996-1010  
Manufacturer of  
Macintosh Equipment

#### Applied Arabic Limited

South Bank TechnoPark  
90 London Road  
England  
01922-8803  
Distributors of Arabic Typefaces  
and Suppliers of Digital  
Information for Arabic Typefaces

#### Architext Inc.

121 Interpark Boulevard  
Suite 1101  
San Antonio, TX 78216  
(512) 490-2240  
The Architext OmniFont Library &  
Digitization Services. Fonts for HP,  
IBM, Kodak, PostScript, Siemens  
and Xerox Laser Printers. Custom  
Fonts for IBM & Okidata Desktop  
Printers

#### Artype, Inc.

3530 Work Drive  
Fort Myers, FL 33901  
(813) 332-1174  
Toll Free: 800-237-4474  
Cut Out Letters

#### ASIBA GmbH

Ostengasse 7  
8400 Regensburg  
West Germany  
(0941) 52240  
Letterplot 33 (Software  
for Signage)

#### Aston Electronic Designs Ltd.

125/127 Deepcut Bridge Road  
Deepcut, Camberley, Surrey  
GU16 6SD England  
(0252) 836221  
Video Character Generators

#### Autologic, Inc.

1050 Rancho Conejo Boulevard  
Newbury Park, CA 91320  
(805) 498-9611  
Phototypesetting and Laser  
Imaging System

#### Autologic SA

1030 Bussigny Pres Lausanne  
Switzerland  
021/89.29.71  
Bobst Graphic Products and  
Phototypesetting Systems

#### Avo's Type and Lettering, Inc.

17562 Eddy Drive  
Santa Ana, CA 92705  
(714) 669-1327  
2" Film Fonts

#### H. Berthold AG

Teltowkanalstrasse 1-4  
D-1000 Berlin 46  
West Germany  
(030) 7795-1  
Front-Ends, Optomechanical  
Photo Units, Digital Photo Units/  
Digital Recorders, Laser  
Recorders, Headline Typesetters,  
Scanners

#### Berthold Corporation

6035 Bristol Parkway  
Culver City, CA 90230  
(213) 670-9606  
Front-Ends, Optomechanical  
Photo Units, Digital Photo Units/  
Digital Recorders, Laser  
Recorders, Headline Typesetters,  
Scanners

#### Berthold Inc.

60 McPherson Street  
Markham, Ontario L3R 3V6  
Canada  
(416) 475-8570  
Front-Ends, Optomechanical  
Photo Units, Digital Photo Units/  
Digital Recorders, Laser  
Recorders, Headline Typesetters,  
Scanners

#### Bitstream Inc.

Athenaeum House  
215 First Street  
Cambridge, MA 02142  
(617) 497-6222  
High-Quality Digital Type for the  
Macintosh and IBM PC

#### British Broadcasting Corporation

Broadcasting House  
London W1A 1AA  
England  
01-580-4468  
Video Fonts for the BBC

#### Camex, Inc.

75 Kneeland Street  
Boston, MA 02111  
(617) 426-3577  
SuperSetter Digital Imaging  
Systems for Text

#### Casady & Greene Inc.

22734 Portola Drive  
Salinas, CA 93908-1119  
(408) 484-9228  
FAX: (408) 484-9218  
Manufacturer of Bitmap  
and PostScript Typefaces  
for Macintosh

#### C. Centennial, Inc.

2 Centennial Drive  
Centennial Park  
Peabody, MA 01960  
(508) 532-5908  
Manufacturer of Custom and  
Standard Font Products for Laser  
Printers and Dot Matrix Printers

#### Cello-Tak Mfg., Inc.

35 Alabama Avenue  
Island Park, NY 11558  
(516) 431-7733  
Dry Transfer Letters

#### Chartpak

One River Road  
Leeds, MA 01053  
(413) 584-5446  
Dry Transfer Letters

#### Color Image Products Company

1116 Manheim Pike  
Lancaster, PA 17601  
(717) 393-2591  
Manufacturer of  
Dry Transfer Letters

#### Computer Associates International, Inc.

Great Valley Corporate Center  
40 Valley Stream Parkway  
Malvern, PA 19355  
(215) 251-9890  
Develop, Market, and Distribute  
Graphic Software for Apple  
Macintosh Computer

#### Computer Gesellschaft Konstanz MBH

Max-Stromeyer-Strasse 116  
D-7750 Konstanz  
West Germany  
(07531) 87-4433  
Laserset-Laser Typesetter  
OCR-Equipment

#### Computer Output Printing, Inc.

4828 Loop Central Drive  
Houston, TX 77081  
(713) 666-0911  
High End Electronic Printing  
Systems and Digital Fonts

#### Crosfield Lightspeed Inc.

47 Farnsworth Street  
Boston, MA 02210  
(617) 338-2173  
Lightspeed Color Layout Systems,  
Lightspeed Interactive Kerning  
Editor

#### Digital Composition Systems, Inc.

1715 West Northern  
Suite 201  
Phoenix, AZ 85021  
(602) 870-7666  
Database Publishing Software for  
Microcomputer Users

#### Digital Typeface Corporation

9955 West 69th Street  
Eden Prairie, MN 55344  
(612) 944-9264  
High-Utility Typefaces  
from URW, ITC and Other World-  
Class Type Libraries

#### Dubner Computer Systems, Inc.

6 Forest Avenue  
Paramus, NJ 07652  
(201) 845-8900  
Broadcast TV Equipment

#### Electra Font Technologies

1601 Trapelo Road  
Waltham, MA 02154  
(617) 890-1288  
Distribution of High Quality  
Image Printers/Fonts  
(Standard/PostScript)

#### Elsner + Flake Designstudios

Dorfstraße 11  
D-2081 Langeln  
Germany  
04123/4843

#### Filmotype Supplies, Inc.

2952 Peachgate Court  
Glenview, IL 60025  
(708) 998-0871  
Film Fonts and Digital Headline  
Machines

#### The Font Company

12629 North Tatum Boulevard  
Suite 210  
Phoenix, AZ 85032  
(602) 998-9711  
PostScript Publisher of the Font  
Company Type Library for Mac,  
Next, and PC

#### The Font Factory

2400 Central Parkway  
Suite A  
Houston, TX 77092  
(713) 682-8973  
Desktop Publishing Typefaces  
for Ventura Publisher and  
Window/Pagemaker

#### FontHaus Inc.

15 Perry Avenue  
Suite A7  
Norwalk, CT 06850  
PostScript Font Resellers and  
Software developers supporting  
Macintosh and IBM Formats

#### FONTS

Hardy-Williams (Design) Ltd.  
300A High Street  
Sutton, Surrey  
SM1 1PQ England  
01-636-0474  
Font Manufacturer

#### Fundición Tipografica Neufville, S.A.

Puigmarti, 22  
Barcelona-12  
Spain  
219 50 00  
Poster Types

#### GDT Works Inc.

Suite 188  
4664 Lougheed Highway  
Burnaby  
British Columbia V5C 6B7  
Canada  
(604) 291-9121  
Developer of Macintosh Printer  
Driver, Employs Outline Font  
Technology for HP Deskjet, HP  
Laserjet Series, and HP Laser  
Compatible Printers

#### General Parametrics Corp.

1250 Ninth Street  
Berkeley, CA 94710  
(415) 524-3950

#### Genigraphics Corporation

2 Corporate Drive  
Suite 340  
Shelton, CT 06484-6206  
(203) 926-8808  
Computer Generated  
Graphic Production

#### Geographics, Inc.

P.O. Box R-1  
Blaine, WA 98230  
(206) 332-6711  
Dry Transfer Letters

#### Gepeto Electronica Ltda

Praia de Botafog 440-16 andar  
Rio de Janeiro CEP 22250  
Brazil  
(021) 286-8284  
Telex 021-33499  
Digital Phototypesetters,  
Photocomposition Systems

#### Graphic Products Corporation

1480 South Wolf Road  
Wheeling, IL 60090  
(708) 537-9300  
Format Cut-Out Accetate Letters  
and Graphic Art Aids

#### GST Software Products Limited

Meadow Lane, St. Ives  
Huntington, Cambridgeshire  
PE17 4LG  
England  
44-480-496789

#### Hampstead Computer Graphics

378 Emerson Avenue  
Hampstead, NH 03841  
(603) 329-5076  
Software for Typesetting on  
Personal Computers

#### Heidelberg-PMT Co., Ltd.

3-21-4 Minami Oi  
Shinagawa-ku, Tokyo  
Japan  
(03) 763-4141

#### Dr.-Ing Rudolf Hell GmbH

D-2300 Kiel 14  
Grenzstrasse 1-5  
West Germany  
(0431) 2001-1  
Digiset Phototypesetting  
Equipment and Systems,  
Digiset-Fonts

#### Hewlett Packard

Vancouver Division, Washington  
18110 S.E. 34th Street  
Camas, WA 98607  
(206) 944-8110

#### High Technology Solutions

P.O. Box 3426  
Poughkeepsie, NY 12603  
(914) 473-5700  
MPS Font End System and  
Fastsetter Typesetter

#### Image Club Graphics Inc.

#5 1902 11th Street Southeast  
Calgary, Alberta T2G 2G2  
Canada  
(403) 262-8008  
Manufacturer of PostScript  
Typefaces

#### Information International, Inc.

5933 Slauson Avenue  
Culver City, CA 90230  
(213) 390-8611  
Phototypesetting Systems

#### International Business Machines Corporation

Old Oriskany Road  
Armonk, NY 10504  
Electronic Printing Systems



**International Digital Fonts**

1431 6th Street Northwest  
Calgary, Alberta T2M 3E7  
Canada  
(403) 284-2288  
Digital Fonts for Laser Printers  
and Typemasters

**Itek Graphix Corp.  
Composition Systems Division**

34 Cellu Drive  
Nashua, NH 03063  
(603) 889-1400  
Phototypesetting Systems and  
Equipment, Film Strips, Standard  
and Segmented Discs, and  
Digitized Fonts

**Izumiya Co., Inc.**

Ebisu Subaru Building 4F  
20-08, Ebisu 1-chome  
Shibuya-ku, Tokyo 150  
Japan  
011-81-3-440-1531

**LaserGo, Inc.**

9369 Carroll Park  
Suite A  
San Diego, CA 92121  
(619) 450-4600  
PostScript Interpreter Software  
GoScript, GoScript Plus, &  
GoScript Select

**LaserMaster Corporation**

7156 Shady Oak Road  
Eden Prairie, MN 55344  
(612) 944-9330  
Manufacturer of Printer  
Controllers/Typesetters for PC  
Compatibles/Macintosh

**LeBaugh Software Corporation**

10824 Old Mill Road  
Suite 6  
Omaha, NE 68154  
(402) 593-0590  
Manufacturer of LePrint Software

**Esselte Letraset Limited**

St. George's House  
195-203 Waterloo Road  
London SE1 8XJ  
England  
071 928 7551/3411  
Dry Transfer Letters, TrueType and  
Type 1 Format Fonts

**Letraset USA Inc.**

40 Eisenhower Drive  
Paramus, NJ 07652  
(201) 845-6100  
Dry Transfer Letters, TrueType and  
Type 1 Format Fonts

**Linographics**

770 N. Main Street  
Orange, CA 92668  
(714) 639-0511  
Display Typesetters, 2" Film Fonts

**Linotype-Hell Company**

Linotype-Hell Company  
425 Oser Avenue  
Hauppauge, NY 11788  
(516) 434-2074

Linotype-Hell Limited  
Chelham House  
Bath Road  
Cheltenham-Glos. GL53 7LR  
England  
(0242) 222 333

Linotype-Hell AG  
Mergenthaler Allee 55-75  
D-6236 Eschborn bei Frankfurt  
Germany  
(06196) 982 260  
Typefaces and Fonts of Digital  
Typesetters (CRT and Laser), and  
other Visual Communication  
Equipment (e.g. PostScript  
LaserPrinters). Linotronic Laser  
Imagesetters CRTronic  
Imagesetting Equipment and  
Systems

**Management Graphics, Inc.**

1401 79th Street East  
Minneapolis, MN 55425  
(612) 854-1220  
Manufacturer of  
Slide-Making System

**Mecanorma**

78610 LePerray-en-Yvelines  
Paris, France  
34.83.92.66  
Dry Transfer Letters

**Mephistopheles Systems Design**

3629 Lankershim Boulevard  
Hollywood, CA 90068-1217  
(818) 762-8150  
MSD Fonts

**Mesac GmbH**

Saarstrasse 29  
6360 Friedberg/H.  
West Germany  
06031/3677  
UNI.LET (CAD-CAM System)

**Microtype**

8 Faubourg St. Jean  
21200 Beauce  
France  
Film Fonts Manufacturer,  
Alphabet Designers

**The Monotype Corporation Ltd.**

Salfords, Redhill, Surrey  
England  
(737) 65959  
Visual Communications  
Equipment

**NEC Corporation**

7-1, Shiba 5-Chome  
Minato-Ku, Tokyo 108-01  
Japan

**NEC Information Systems, Inc.**

1414 Massachusetts Avenue  
Boxborough, MA 0719  
(508) 264-8000  
Personal and Small Business  
Computer Systems, Printers  
and Peripherals

**Neo-Visuals, Inc.**

1200 Eglington Avenue E  
Suite 404  
Don Mills, Ontario  
Canada M3C 1H9  
(416) 443-9811  
High End 3D Computer Graphics  
and Animation

**Nippon Information Science Ltd.**

Sumire Building 4F  
5-4-4 Koishikawa  
Bunkyo-ku, Tokyo 112  
Japan  
(03) 945-5955  
Digital Fonts, Latin and  
Non-Latin Alphabets, including  
Kanji Characters

**Officine Simoncini s.p.a.**

Casella Postale 776  
40100 Bologna  
Italy  
(051) 744246  
Hot Metal Composing Matrices  
and Phototypesetting Systems

**Phoenix Technologies Ltd.**

846 University Avenue  
Norwood, MA 02062  
(617) 551-4000  
Multiple printer language  
interpreter and operation system  
for laser printers

**PhotoVision of California, Inc.**

P.O. Box 552  
Culver City, CA 90230  
(213) 870-4828  
Toll Free: 800-421-4106  
Spectra Setter 100, Visual  
Display Setter, and 2" Film Fonts

**Polycutters Limited**

25 Bridge Street  
Rothwell, Kettering  
Northants NN14 2JW  
England  
(0536) 712627

**Presentation Technologies, Inc.**

743 North Pastoria Avenue  
Sunnyvale, CA 94086  
(408) 749-1959  
Image-Maker  
Slide-Making System

**Pressure Graphics, Inc.**

1725 Armitage Court  
Addison, IL 60101  
(708) 620-6900  
Dry Transfer Letters

**PROSOFT****Tesler Software Corporation**

7248 Bellaire Avenue  
No. Hollywood, CA 91605  
(818) 764-4555  
"Fantasy" Software

**Purdy and Associates, Inc.**

100 Perimeter Road  
Nashua, NH 03063  
(603) 883-9796  
Device Independent Computer  
Board for Printers

**Purup Electronics**

5 Sonderskovvej  
8520 Lystrup  
Denmark  
456-28 2211  
Laser Forms Printers

**QMS, Inc.**

One Magnum Pass  
Mobile, AL 36618  
(205) 633-4300

**QMS/Imagen Corporation**

2650 San Tomas Expressway  
Santa Clara, CA 95052-8101  
(408) 986-9400  
Electronic Printing Systems

**Quantel Limited**

31 Turnpike Road  
Newbury  
Berkshire RG13 2NE  
England  
(0635) 48222  
Designers and Manufacturers of  
Digital Television Broadcasting  
Equipment; the Paint Box

**Qume Corporation**

500 Yosemite Drive  
Milpitas, CA 95035  
1-800-223-2479  
Manufacture and Distribute  
Electronic Office Printing Systems

**Ryobi Limited  
Printing Equipment Division**

762 Mesaki-cho  
Fuchu-shi  
Hiroshima-ken 72  
Japan  
Text Display Phototypesetters

**Scangraphic Dr. Boger GmbH**

Rissener Strasse 112-114  
2000 Wedel/Hamburg  
West Germany  
(04103) 6021-25  
Manufacturer of the Scantext  
Phototypesetting System,  
Frontend, Typesetter, Graphic  
Page, Logoscanner, Interfaces  
and Digital Fonts

**Seaside Software Incorporated**

Clio Chigasaki 2-bankan #301  
1-21-3 Higashikaigan-minami  
Chigasaki, Kanagawa  
Japan 253  
81-467-83-4372

**Simulation Excel A.S.**

Dag Hammarskjolds vei 15  
Oslo 5, Norway  
47-2-15 66 90  
PAGEscan Digital Typesetter  
PAGEcomp Interactive Ad  
and Page Make-up Terminal

**SoftCraft, Inc.**

227 N. El Camino Real #201  
Encinitas, CA 92024  
(619) 944-0151  
SoftCraft Font Library

**Special Graphic Lettering  
Systems Holland B.V.**

P.O. Box 211  
2160 AE Lisse  
The Netherlands  
01718-26114/22871  
Dry Transfer Lettering

**Straightforward**

15000 Halldale Avenue  
Gardena, CA 90249  
(213) 324-8827  
Z-Font Software

**Sumitomo Bakelite Co., Ltd.**

2-2, 1-chome, Uchisaiwai-cho  
Chiyoda-ku, Tokyo 100, Japan  
(03) 595-9391  
Printwheels, Daisy Wheels  
and Thimbles

**Sun Microsystems/Folio**

100 View Street  
Suite 106  
Mountain View, CA 94042  
(415) 960-1300  
Technology for Digital Typography

**Synapsis Corporation**

5460 White Oak Avenue  
Suite A336  
Encino, CA 91316-2407  
(818) 906-1596  
Electronic Forms Vendor  
Focusing in All CPU Hardware  
Environments/50 Page  
Per Minute/Below  
Non-Impact Printers

**Technographics/Film Fonts**

P.O. Box 552  
Culver City, CA 90230  
(213) 870-4828  
Toll Free: 800-421-4106  
Film Fonts, Studio Film Kits, and  
Alphabet Designers

**Tegra, Inc.**

Middlesex Technology Center  
900 Middlesex Turnpike  
Billerica, MA 01821  
(508) 663-7435  
Electronic Printing and  
Imaging Systems

**Tektronix, Inc.**

Wilsonville Industrial Park  
26600 S.W. Parkway  
Wilsonville, OR 97077  
(503) 682-3411  
Ink Jet Printers 4692/4695/  
4696, Laser Printer 4636,  
Thermal Wax Printer 4693  
Models, Phaser Printer Card  
4530 and Quick Draw  
Printer Driver

**TypeMasters, Inc.**

15 Union Hill Road  
West Conshohocken, PA 19428  
(215) 834-7840  
Full Graphic Services

**Typesoft Limited**

17 Willow Close  
Hamworthy, Poole  
Dorset, England  
(0202) 631590

**URW Unternehmensberatung**

Karow Rubow Weber GmbH  
Harksheider Strasse 102  
2000 Hamburg 65  
West Germany  
(040) 60 605-0  
IKARUS-Digital Type Production  
SIGNUS-Type Setting with Foils

**U.S. Lynx**

853 Broadway  
New York, NY 10003  
(212) 673-3210  
Lynx Laser Plain-Paper  
Proofing System

**Varitronic Systems, Inc.**

300 Shelard Tower  
600 South County Road 18  
Minneapolis, MN 55426  
(612) 542-1500  
Merlin Electronic Lettering  
Systems for the Office

**Varityper Inc.  
A Tegra Company**

11 Mt. Pleasant Avenue  
East Hanover, NJ 07936  
(201) 887-8000  
Phototypesetting and  
Photolettering Systems

**VCG Holdings**

Berkshire House  
56 Herschel Street  
Slough SL1 1PY  
England  
Software Developers for  
Presentation Graphics for  
Macintosh and IBM Systems

**VideoSoft, Inc.**

2103 South Broadway  
PO Box 165920  
Little Rock, AR 72206  
(501) 376-2083  
Supplier and Manufacturer  
of Digital Fonts for  
Electronic Systems

**Visi-Graphics**

8119 Central Avenue  
Washington, DC 20027  
(301) 366-1144  
Dry Transfer Letters

**Visual Graphics Corporation**

5701 N.W. 94th Avenue  
Tamarac, FL 33321  
(305) 722-3000  
Manufacturer of Photo Typositor  
and Original Typositor Film Fonts

**Wang Laboratories, Inc.**

One Industrial Avenue  
Lowell, MA 01851  
(508) 459-5000  
Document Processing and Office  
Automation Specialist

**Xenotron, S.A.**

3, Rue Sandoz  
B.P. 118  
93130 Noisy-le-Sec  
France  
(1) 48 91 78 33  
Manufacturer of  
Laser Imagesetters

**Xerox Corporation**

Xerox Font Center  
880 Apollo Street  
MS P2-83  
El Segundo, CA 90245  
(213) 333-6612  
Fonts for Xerox Printing Systems

**Xerox Corporation  
Intran Operation**

8400 Normandale Lake Boulevard  
Bloomington, MN 55431  
(612) 831-0342  
Digital Fonts, Xerox High-End  
Printing Systems

**Zenographics, Inc.**

4 Executive Park Circle  
Irvine, CA 92714  
(714) 851-6352  
Professional Graphics  
Software and Windows-Based  
Printing Solutions

**Zipatone, Inc.**

150 Fencil Lane  
Hillside, IL 60162  
(708) 449-5500  
Dry Transfer Letters

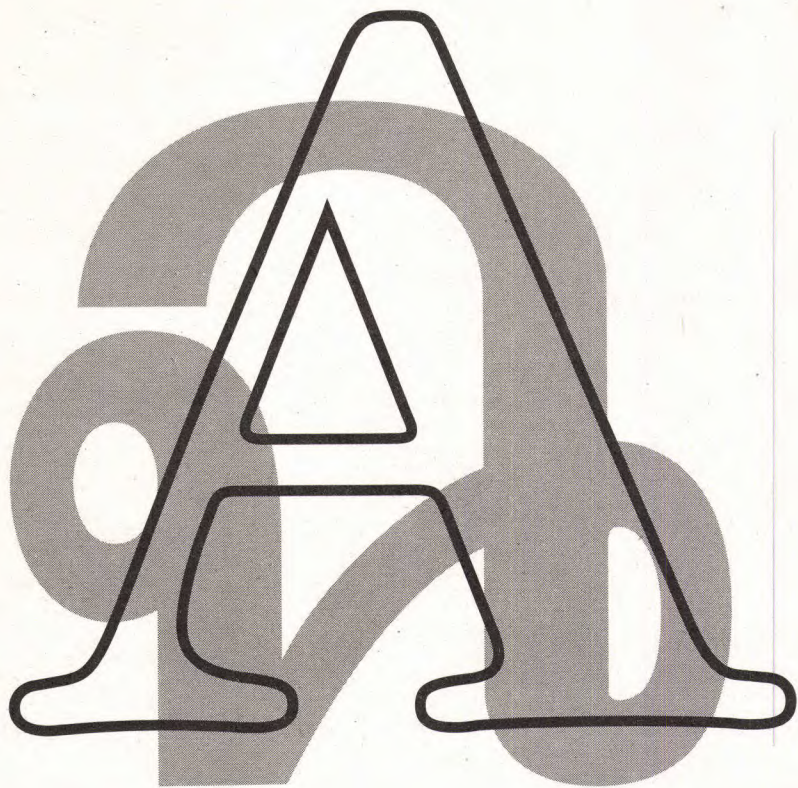
**Authorized Suppliers  
of ITC Typefaces in  
Digital Form**

Adobe Systems Inc.  
Agfa Compugraphic Division  
Bitstream Inc.  
Digital Type Systems, Ltd.  
Linotype GmbH  
Nippon Information Science Ltd.  
URW Unternehmensberatung

**Authorized Distributors  
of ITC Typefaces**

AGFA-Gevaert N.V.  
Apple Computer Inc.  
Bitstream Inc.  
Cubicomp  
Datagraphics Incorporated  
Delphax Systems  
Digital Equipment Corporation  
Digitized Information Systems  
Corporation (Ghent, Belgium)  
Eocom  
General Optronics Corporation  
Kanematsu Electronics Ltd.  
Scitex Corporation Ltd.





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- create foreign language versions of your English page files, correctly translated and typeset, with all your formats, graphics, and color breaks just as you designed them; or
- supply translations on disk or by modem as files that import directly and easily into your own PostScript page make-up programs (embedded hyphenation coding available in some languages).

In short, our *PostScript Partnership* services coordinate with your own PostScript document production to help produce first-rate foreign language versions with maximum convenience and surprisingly low cost.

Phone, write, or fax us for more information on what this unique service can do for you.

## **SPECTRUM**

**MULTILANGUAGE COMMUNICATIONS**

225 West 39th Street • New York 10018  
Phone: (212) 391-3940 • Fax: (212) 921-5246

PostScript is a trademark of Adobe Systems, Inc.

# Who's New at ITC

New ITC Subscribers Include:

## **Kroy Inc.**

Kroy Inc., with offices in the United States, France and Germany, has recently signed an agreement allowing Kroy to use ITC typefaces in its products. ITC typefaces are now available in the Kroy 360 and 460 digital lettering systems.

Kroy Inc.  
14555 North Hayden Road  
Scottsdale, AZ 85260  
(602) 948-2222



## **Elsner + Flake Designstudios**

*Elsner + Flake Designstudios (Langeln, Germany) signed a typeface licensing agreement with ITC, thus enabling E + F to provide the ITC typeface library as Ikarus® data and PostScript® fonts for the Apple Macintosh®, IBM-PC® and several other operating system environments.*

Elsner + Flake Designstudios  
Dorfstraße 11  
D-2081 Langeln  
Germany  
(494) 123-6027



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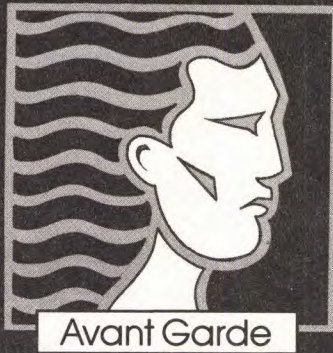
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All programs are not available at all locations  
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SC48



brushes (each with user definable attributes such as size, density wetness and dry-out speed), plus many other tools and effects. For Macintosh. \$795. Time Arts Inc., 1425 Corporate Center Parkway, Santa Rosa, CA 95407. (707) 576-7722. For more information, circle 317 on reader service card.

Now you can be a star in your next presentation with IBM's new presentation program, **Hollywood™**. Just enter the text, choose a template from a selection of professionally designed layouts and turn down the lights. Hollywood is designed to run under Windows and features an integrated outliner, pre-formatted templates, full-function spell checker, advanced drawing tools for creating and annotating charts and diagrams, links to spreadsheets and fully scalable fonts. For IBM/compatibles. \$495. IBM Corporation, 1133 Westchester Avenue, White Plains, NY 10604. (800) 426-7699. For more information, circle 318 on reader service card.

The best-selling presentation program for the Macintosh is now on the IBM PC. Aldus® Corporation has announced the new **Persuasion® 2.0** for the PC that takes full advantage of Windows' power and ease-of-use. Persuasion includes built-in word processing, drawing and charting tools, on-screen transition effects, plus more. For IBM compatibles. \$495. Aldus Corporation, 411 First Ave. South Seattle, WA. (206) 622-5500. For more information, circle 319 on reader service card.

**Precision Job Manager** is a job tracking productivity program for PostScript color printers. The new program, from Kodak's professional color systems group, monitors the printer's activity, logs PostScript errors and tracks the time and materials involved with processing a job. The program is designed to work with all color PostScript printers, including the QMS ColorScript 100. For Macintosh. \$295. Eastman Kodak Co., 164 Lexington Road, Billerica, MA 01821. (508) 667-5550. For more information, circle 320 on reader service card.

Altsys® Corporation has announced the introduction of **EPS Exchange**, a new software utility that allows Aldus Freehand® 3.0 drawings to be reliably exported to Adobe Illustrator 88™ and Adobe Illustrator® 3.0. Once in Adobe Illustrator, these exported files can be edited and printed like other Adobe Illustrator documents. For Macintosh. \$149. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060. For more information, circle 321 on reader service card.

## Scanners

The cost of adding color to a system keeps dropping. Howtek™ has announced a 300 dot-per-inch, 24-bit color scanner for \$1295. **The Personal Color Scanner®** has a scanning area of 8.5 x 14". For Macintosh users, the scanner comes bundled with Adobe Photoshop Limited Edition. For IBM/Windows users, the scanner includes Astral Development's Picture Publisher Plus image editor. For Macintosh and IBM/compatibles. Howtek Inc., 21 Park Avenue, Hudson, NH 03051, (603) 882-5200. For more information, circle 322 on reader service card.

Advanced Vision Research Inc. (AVR) has developed a new resolution engine for its AVR 3000 Plus series of grayscale and color scanners. The new engine allows AVR scanners for the Macintosh and IBM/compatibles to offer an effective resolution of 600 dots-per-inch (dpi). AVR 3000/GS Plus grayscale scanner \$1990, AVR 3000/CL Plus color scanner \$2590. AVR, Inc., 2201 Qume Drive, San Jose, CA 95131. (408) 434-1115. For more information, circle 323 on reader service card.

## Printers

Capitalizing on the release of TrueType™ in Apple's System 7.0 operating system is the new TrueType™ laser

printer from Microtek. The **TrueLaser™** is the first printer designed to support TrueType technology and comes bundled with 35 TrueType fonts. TrueLaser also prints Adobe® PostScript® Type 1 and Type 3 fonts and supports HP PCL compatibility. The TrueLaser printer prints from Macintosh and IBM/compatible computers connected simultaneously via AppleTalk, Parallel and RS-232 interfaces. For Macintosh and IBM/compatibles, \$2695. Microtek Lab, Inc. 680 Know Street, Torrance, CA 90505. (800) 654-4160 or (213) 321-2121. For more information, circle 324 on reader service card.

QMS® has expanded its line of color PostScript printers with the introduction of new lower-cost models. The QMS ColorScript™ Model 10p is a 300 dot-per-inch thermal-transfer color printer that prints on letter-size paper and transparencies. At \$6995, the Model 10p comes with 4 MB of memory. The QMS ColorScript Model 30si is a 300 dot-per-inch thermal-transfer color printer that offers 11 x 17" paper handling capabilities. Now you can design actual size full bleed proofs with crop marks. The Model 30si is the first true "what-you-see-is-what-you-get" color printer because the colors you see on a Pantone-approved monitor are the same colors you see on the Model 30i. The printer Model 30i comes with 12 MB of memory and has a retail price of \$12,995. QMS, Inc., One Magnum Pass, Mobile, AL 36689-1250. (205) 633-4300. For more information, circle 325 on reader service card.

## Plain-Paper Typesetting

LaserMaster™ Corporation brings plain-paper typesetting and PostScript compatibility into your design studio. The **LaserMaster 1000** offers 8.5 x 11" 1000 x 1000 dot-per-inch TurboRes™ output while the **LaserMaster 1200** produces 1200 x 800 dot-per-inch TurboRes output in 11 x 17" format. Both printers come with Microsoft's® PostScript-compatible TrueImage software and support TrueType and Type 1 fonts from ITC, Adobe and other type vendors. LaserMaster 1000: \$6995, LaserMaster 1200: \$14,995. LaserMaster Corporation, 6900 Shady Oak Road, Eden Prairie, MN 55344. PC product information (612) 944-9330. Macintosh product information (612) 944-8726. For more information, circle 326 on reader service card.

## Computers and Systems

Archetype, Inc. has announced an exciting networking product that dramatically speeds up PostScript throughput on a network by a factor of 3 to 30 times. **InterSep** works transparently with Macs and PCs running on a Novell Netware 386 network. InterSep speeds up the network by inputting and storing high resolution images on the file server. Low resolution copies of these images are created automatically for use to workstations around the network in page makeup applications. When the page is designed and ready for final output, the PostScript file is routed back to the server where InterSep replaces the low resolution image with the high resolution image and applies all effects such as cropping, scaling, and rotation. The file is then sent to the typesetter for processing and output. InterSep supports Aldus PageMaker, Quark XPress, Ventura Publisher, Archetype Designer, Corel Draw and most other Macintosh and Windows 3.0 applications. \$9999.95 for ten users on a Novell Netware 386 network. Archetype, Inc., 100 Fifth Avenue, Waltham, MA 02154. (617) 890-7544. For more information, circle 327 on reader service card.

Hercules® Computer Technology, Inc. has announced the release of the **Hercules Graphics Station MC™** card for IBM PS/2® Micro Channel® computers. The high performance graphics board offers 16.7 million colors (24-bit), Windows 3.0 support and accelerated graphics execution to show photo-realistic images. For a limited time, Hercules is including a working copy of

continued on page 65

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# Millions are unemployed, Fascists are overrunning Europe, and *The Times* of London is using a new typeface.

THE TIMES THURSDAY DECEMBER 15 1932

## GROWING DEFICIT IN SWEDEN

### BIG DECLINE IN REVENUE

FROM OUR CORRESPONDENT

STOCKHOLM, Dec. 14

According to the estimates of the National Accounts Office there will be a deficit of 90,000,000kr. (about £4,500,000 at par) in the next Swedish fiscal year, if the present basis of taxation is maintained. The decline in taxable incomes and revenues is estimated at 986,600,000kr. (about £50,000,000 at par) since 1931, when they totalled 6,226,600,000kr. This is another problem which the Socialist Government has to face next year.

The present Budget is also expected to show a deficit of approximately 50,000,000kr. (about £2,600,000 at par), the greater part of which, however, will probably be met from sinking fund appropriations. The Government have already announced that they contemplate making substantial savings on national defence, but these touch only the fringe of the problem.

Statements made by members of the Cabinet at various times seem to indicate that the Government are planning heavy expenditure on unemployment schemes. There seems to be good foundation for the rumour which has been current in political circles for some time that the Government intend to submit a comprehensive plan for public works soon after meeting the Riksdag in January and that it will stake its existence on the acceptance of such a plan.

## DEBITS AND DEPRESSION

### AMERICAN ECONOMIST'S VIEW

FROM OUR OWN CORRESPONDENT

NEW YORK, Dec. 13

According to the Cleveland, Ohio, economist,

## SOCIAL RELIEF IN ITALY

### THE FASCIST PLAN OF ACTION

#### "NO PHILANTHROPY"

From Our Milan Correspondent

Winter is knocking at the door and special measures to relieve distress among the unemployed and the poor have already begun to operate in Italy. Their scope is much wider than in previous years, and the Fascist associations which control them are highly organized.

The city of Milan is a good field in which to examine what is being done. It is the industrial centre of Italy, and for this reason has a great working-class population among which the crisis is severely felt. The organization of relief work is strict and almost military. Its spirit has something bellicose about it. The enthusiastic youths of the Fascist associations look upon themselves as being mobilized in a fight against hunger; they speak and act as if they felt sure of victory. There is a good fight. Last year in Milan alone they helped about 100,000 families, distributed 1,312,000 rations of bread, 800 tons of rice, 660 tons of flour, 11 tons of meat, 4,012 pairs of boots, and did much other useful service.

The heart of the organization is a Central Committee, formed of representatives of the local Fascio, the Commune, the Congregation of Charity, the National Institute for the Protection of Maternity and Infancy, the associations of ex-soldiers and War cripples, the syndicates of employers and employees, and the women's Fascio. There is a doctor for each district of the city. Twenty-eight district groups depend on this committee, each of which looks after the interests of its own quarter. Relief is given in the form of food, clothing, and rent. When an application is made for assistance an enquiry is immediately made to ascertain the urgency of the applicant's need. If he deserves it, he is given a ticket and a personal card. He then enters particulars about his family and his needs, and receives assistance.

## BRITISH LEGION VOLUNTARY HELP FOR UNEMPLOYED

### THE PRINCE OF WALES'S APPEAL

The Prince of Wales, the Patron of the British Legion, has addressed the following appeal to the Legion:—

I have made several appeals on behalf of the British Legion and all ex-Service men, and these have invariably been rightly and whole-heartedly responded to by the community.

To-day I am appealing to the British Legion on behalf of that section of the community who are unemployed, and I am sure that you will meet it with an equally whole-hearted response. I am not appealing for funds, but for voluntary help.

The British Legion has built up a great organization consisting of nearly 4,000 branches, organized in areas, counties, and districts. During the years the Legion has been in existence we have been fully occupied in assisting our many comrades and their dependents who are in distress. But we are not only pledged to loyalty to our comrades, but to loyalty to the whole community, and to-day the unemployed community requires all the service we can give.

I have made several special visits to different areas throughout the country in order to see the best way the unemployed can be helped and how they are being helped, and there is no organization better organized or equipped to help the unemployed than the British Legion. Every branch should consider at once what service it can render to its own unemployed community.

Conditions vary in different parts of the country, and there must be no overlapping or interference with existing work. The initiative, therefore, in most cases must be local. Unfortunately, in many districts, especially the industrial ones, many of our own members are themselves out of work, and I suggest that branches where there is little or no unemployment should adopt or cooperate with branches where there is a great deal.

To make this scheme effective the Legion needs reinforcement, as our voluntary workers already have their hands full. I appeal, therefore, to all members of the British Legion, particularly to those who have any leisure, to come in and help the nation in this emergency, because it needs us as it did in 1914.

### THE PRINCE'S WAR EXPERIENCES

#### RECOLLECTIONS TO DISABLED COMRADES

The Prince of Wales paid a visit yesterday to 240 disabled ex-soldiers at a Christmas party at Wimbledon Baths, arranged by the "Lest We Forget" Association. He was welcomed by the Mayor and Mayoress of Wimbledon, and the men at comrades' tables. He said, "I am glad to be among those who have shared the hardships of the War. I was more than ever in the front line, and I was very happy to have good comrades with me. I will never forget the short speech, 'Lest We Forget' every man."

In 1932, with the Fascists storming their way to political prominence in Germany, Italy, Spain, and Britain, and the world economy staggering under the weight of the Great Depression, it was more important than ever for the average citizen to read the news. Unfortunately, an outmoded and illegible 19th-century typeface made it next to impossible for readers of *The Times* to do so.

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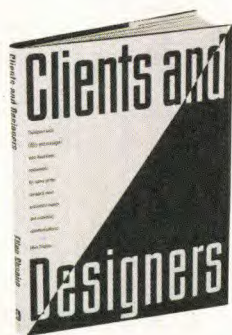
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# U&Ic Book SHOP

**NEW  
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#1070  
**Clients and Designers**  
by Ellen Shapiro



While most graphic design books talk about designers and their designs, this one takes a more practical approach and asks the question, "what do clients want?" Ellen Shapiro, herself a renowned and respected designer, interviewed 22 prominent executives to discuss their opinions and observations about the importance of design to their organizations and bottom lines.



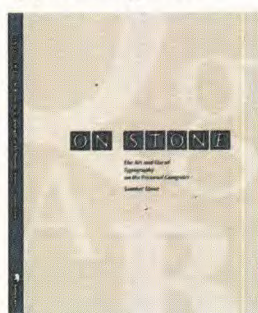
*Clients and Designers* presents insightful perspectives on the uses of design. Each interview focuses on specific aspects of the client/designer relationship—from the exploratory phone calls through evaluation of finished work. A wide range of organizations is included, from computer and paper manufacturers to religious organizations.

Accompanying the interviews are extraordinary photographs and detailed captions that provide start-to-finish documentation of assignments as executed by more than 25 of the nation's most talented designers. The projects include logos, annual reports, signage and interiors, sales promotion and capability brochures, and print advertising.

This is a book that will help clients and designers everywhere achieve stronger working relationships that, in turn, will lead to more visible and successful businesses.

176 pages. 8 1/4" x 11". Hardcover.  
163 full-color, 86 black and white illustrations.  
#1070  
\$35.00, U.S. \$39.95, Canada.  
Elsewhere, \$47.00.

#1067  
**On Stone**  
by Sumner Stone  
Foreword by Jack Stanfacher



Although only typefaces designed by Sumner Stone are shown, this book explores a wide range of problems from design of books, periodicals, signage systems and interactive displays, corporate identity programs, promotional material, and personal uses. There is also a section on typography as art. The solutions employed here provide invaluable information about the use of typefaces in general.

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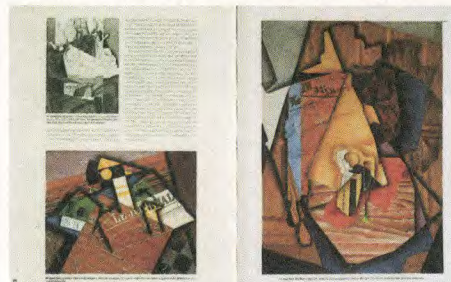
#1071  
**High & Low Modern  
Art, Popular Culture**  
by Kirk Varnedoe and Adam Gopnik



An openness to popular culture has been one of the defining characteristics of modern art from the moment of its inception in the later 19th century. This striking book, the catalog of a major exhibition, is the first encompassing history of that century-long dialogue between "high" and "low."

Kirk Varnedoe and Adam Gopnik begin with the Cubists and their contemporaries, who first incorporated into art elements from advertising and the popular press, and take the story through the 1980s, when the imagery of consumer society and the modes of mass communication became of central importance to younger artists. With over 600 illustrations, the book demonstrates a complex, subtle, and surprising network of relationships that provide a whole new way of seeing modern art. Illustrations include works by Jean Dubuffet, Marcel Duchamp, Philip Guston, Roy Lichtenstein, Claes Oldenburg, Pablo Picasso, and Andy Warhol.

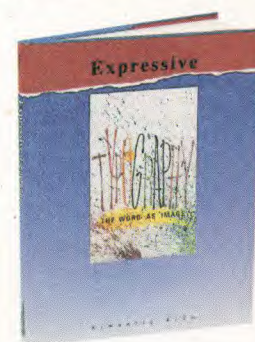
Kirk Varnedoe, director of the Depart-



ment of Painting and Sculpture at the Museum of Modern Art, and Adam Gopnik, art critic for the *New Yorker* magazine, are co-authors of the book and also the organizers of the exhibition, which opened at the Museum of Modern Art in October 1990.

464 pages. 9 1/2" x 12". Hardbound.  
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#1068  
**Expressive Typography**  
by Kimberly Elam

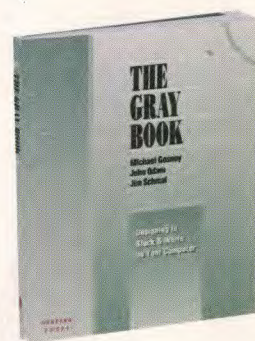


Visual effects using typography can be highly creative and evocative, as this beautifully illustrated book demonstrates. *Expressive Typography* is a collection of inspired and inspiring graphic design work of the past century, providing new, insightful connections between the work of contemporary and historically important design demonstrating that there is much more to typography than mere typeface selection.

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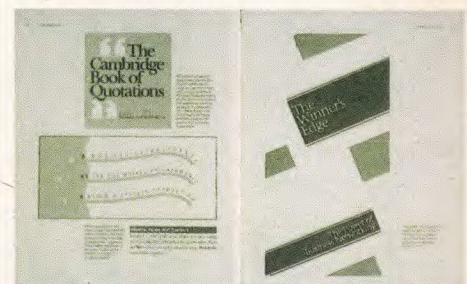
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#1072  
**The Gray Book**  
by Michael Gosney,  
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Designing on your PC need not be an expensive, elaborate process. By following some of the basic design principles explored in *The Gray Book*, you can create stunning pages in black, white and the many shades of gray in between.

The widespread use of laser printers and easy-to-use graphics and layout software have opened up graphic arts to thousands of professionals who otherwise might not have explored its disciplines. Filled with tips, techniques, and examples, this book brings years of desktop publishing expertise to your fingertips. You'll learn how to create dynamic design elements and graphics



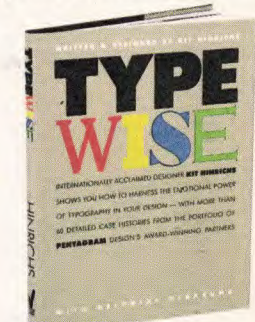
using screens and reverses, bleeds and drop shadows, multiple shades of gray, 3D and other special effects, and unusual patterns and backgrounds.

*The Gray Book* concludes with an "idea gallery" showcasing stimulating graphics created exclusively in black, white and gray. This chapter will provide inspiration and insight into the exciting potential of the monochrome palette.

Written by three of the leading educators of desktop design—Michael Gosney, John Odam and Jim Schmal—*The Gray Book* is an invaluable reference tool that should be part of every desktop publisher's toolbox.

208 pages. 9 1/4" x 7 1/2".  
Illustrated. Paperbound.  
#1072  
\$22.95, U.S. \$25.95, Canada.  
Elsewhere, \$35.00.

#1066  
**Typewise**  
by Kit Hinrichs  
with Delphine Hirasuna



*Typewise* focuses on the emotional power of typographic design rather than technology and how-to's. Kit Hinrichs of Pentagram with Delphine Hirasuna present over 60 detailed case histories of award winning typographic design, making *Typewise* stimulating to read as well as exciting to look at, spread after spread. There's no other book like it—it is extremely practical with a sharp inspirational edge.

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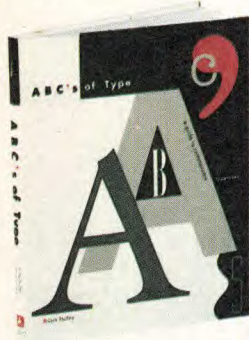
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by Allan Haley



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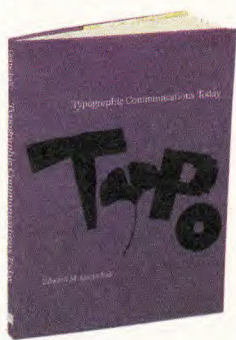
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Promo 1  
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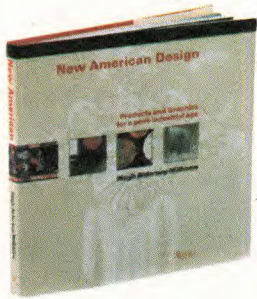
#1024  
Typographic Communications Today  
by Edward Gottshall



Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full-color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers do and how they work.

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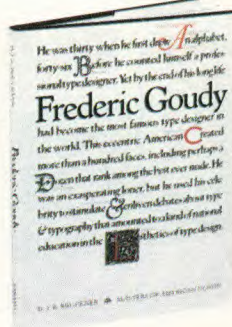
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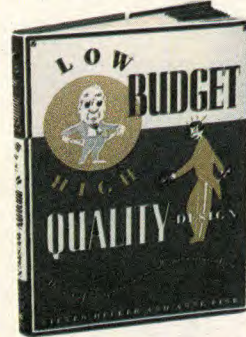
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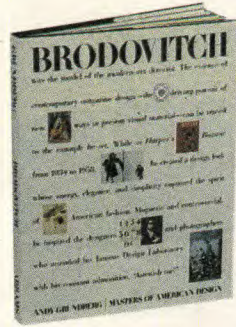
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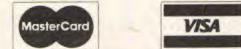
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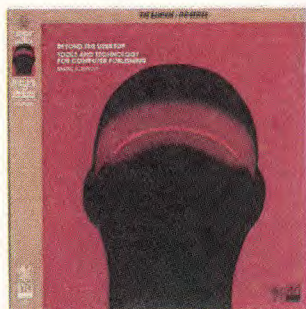
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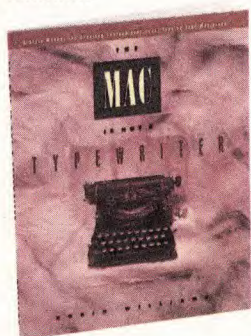
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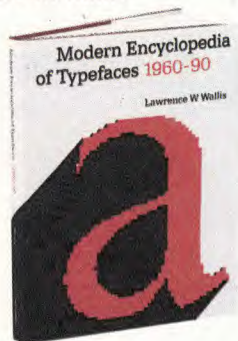
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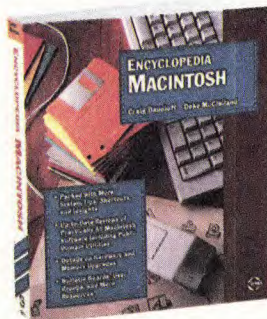


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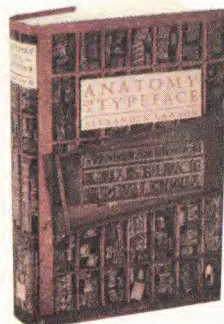
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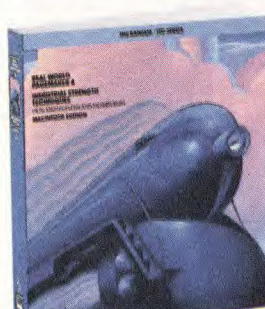
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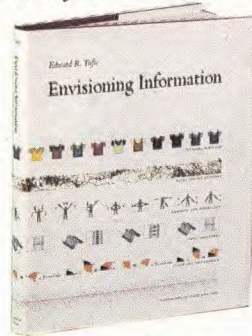
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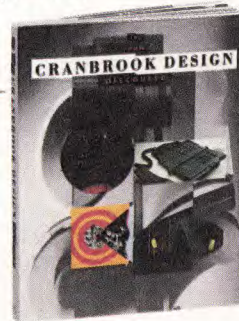
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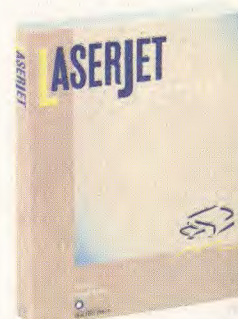
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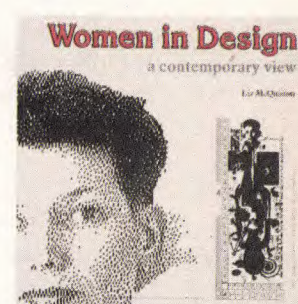
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## Trends

Bitstream Inc. and Microsoft Corporation have announced a license agreement under which Bitstream will provide Microsoft with fonts in the TrueType format. Microsoft plans to include the Bitstream fonts in the Microsoft True-Image page description language software. The typefaces licensed to Microsoft include ten ITC typefaces: four weights each of ITC Avant Garde Gothic® and ITC Bookman®, plus ITC Zapf Chancery®, Medium Italic and ITC Zapf Dingbats. These developers have also announced support for TrueType: Agfa Compu-graphic, Altsys Corporation, Ares Software, Casady & Greene, Kingsley/ATF, Letraset, Linotype-Hell and Monotype.

Two of the leading desktop video manufacturers in the industry are merging to form one company. RasterOps is a leader in graphic arts and color imaging on the Macintosh, while Truevision has one of the finest reputations in the computer graphics market on the IBM and compatible platform. Look for some exciting cross-platform products in the future for the graphic arts, printing, publishing and multimedia industry.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also a principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

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because many laser printer papers are produced at a slightly higher brightness than other papers. The higher brightness of the paper gives a higher contrast to the black of the print and the perception of quality responds accordingly. If you can increase the pressure on a dot matrix printer, get a new or better quality ribbon, get one of those great looking fonts to perform in your machine and pop for laser paper, it is surprising what can be done. The brighter paper doesn't do it alone, you need a printer that can deliver a crisply defined letter or line using a comparably intense ink density. Laser printers have the other advantage of laying the image on the surface and not allowing as much penetration as an ink jet or even impact printers like the dot matrix.

A papermaker can put optical whiteners in the paper to make it look

"bluer than blue or whiter than white." These chemicals actually absorb in the ultraviolet region (supplied by fluorescent lights or blue sky) and re-radiate in the visible region. Using dyes which re-radiate in the blue region, makes the paper look brighter, but only in certain kinds of light.

Somewhat similar to the brightness is the opacity. This is a more complicated measurement but is related to the relative ability of the paper to transmit light. It is measured by dividing the reflectance of a single sheet of paper backed by a black body to the reflectance of the same sheet backed by a white body. Roughly translated, this is a measure of how well the sheet hides the printing on top of the sheet under it. A 100% opaque sheet hides everything, but 95% hides a lot too. Generally speaking, when the basis weight is increased, we should get a higher opacity and ability to hide print. However, a paper which contains certain pigments, like titanium dioxide, can have a higher opacity even at a lower weight.

Another factor which will affect the ability of the sheet to hide the backside print is the uniformity of formation. If the fibers aren't distributed evenly, the formation is bad. One can see this by holding a single sheet up to a light. A sheet with good formation has a uniform smooth appearance, bad formation looks more like curdled milk. The uniformity makes it look better, and can also help in the uniform transfer of the image in contact printers like the laser or thermal transfer.

Another property of tremendous importance for these contact printers is the smoothness of the surface. You only achieve that great image if the surface of the paper contacts the resin in the laser or ribbon in the thermal transfer printer. Actually, all printing looks better on smooth paper, but ink jet can print on anything, and the pins in the dot matrix can drive the ribbon out to contact even embossed paper. You may have seen laser printer jobs where the ink came off the paper when it was folded or handled roughly. This can result from a fuser which was not hot enough or didn't exert enough pressure (if it has a roller fuser) but it can also result from using rough paper.

The extreme test for the printer's sensitivity to smoothness comes from embossed papers. The two major types are "laid" and "wove." The difference between the two is primarily in the depth of the pattern. Laid has a pattern intended to simulate the papermaking wire, wove is similar but may have a deeper pattern. Both will print fairly well on a dot matrix printer, but it takes a good laser printer to get the image to take in the low areas of these surfaces.

Recycled paper, neutral or alkaline paper, none should have too much effect on the quality of the print obtainable. The alkaline paper may last longer, and recycling may help us all last longer, but as long as the surface is right you can get the desired contrast between the image and the sheet.

You may still have trouble finding what you want in your local store. Even when you know what you want, the paper isn't always available. Perhaps the best to be hoped for is a better awareness of the importance of the paper and its impact on output quality. As the rest of the system becomes more uniform, there is still the possibility of changing the paper to gain that edge or put more impact in our printed

image. It may take a little time and effort to find the paper best suited to your needs, but the effort is usually worth it.

James E. Kline is a professor in the Department of Paper and Printing Science at Western Michigan University. His introductory textbook, Paper and Paperboard, Manufacturing and Converting Fundamentals, is currently in its second edition.

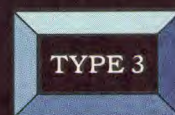
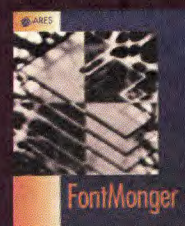
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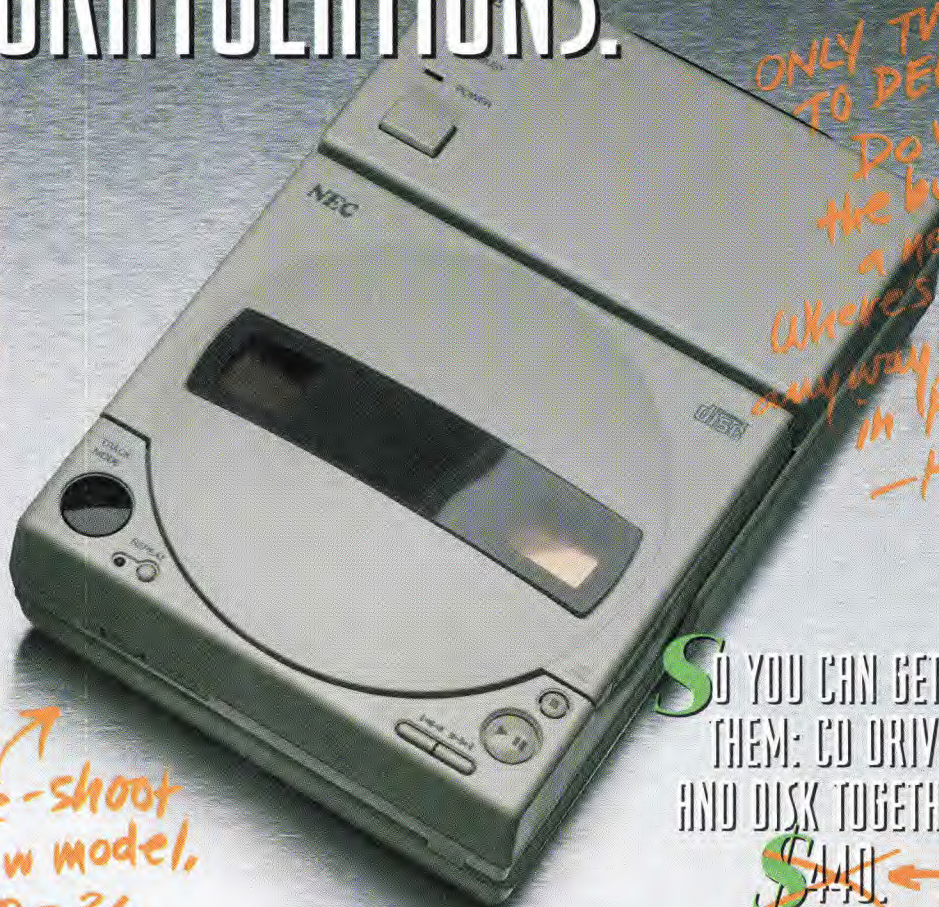
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